

ENGLISH COMPOSITION

AND

RHETORIC.

ENLARGED EDITION.

PART SECOND.

EMOTIONAL QUALITIES OF STYLE.

BY

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LONGMANS, GREEN, AND CO.

39 PATERNOSTER ROW, LONDON

NEW YORK AND BOMBAY

1899.

THE ABERDEEN UNIVERSITY PRESS.

PREFACE.

I HERE present the Second and concluding Part of my revised and enlarged Rhetoric—the EMOTIONAL QUALITIES OF STYLE. So far as I know, this is the first attempt at a methodical and exhaustive account of these Qualities. The meagre discussion of them in the original work is now replaced by a more precise classification and a much ampler detail of examples.

It may not be amiss, at the very outset, to call the reader's attention to the fundamental, and all but unconquerable, difficulties that beset this subject; namely, the vague and indefinable character of the human feelings,—the impossibility of stating their amount with preciseness, and of analyzing their composition in a convincing manner. These difficulties are equally felt by the methodical rhetorician, and by the unmethodical critic, who proceeds upon instinct, and perhaps despises Rhetoric. All alike have to use some kind of emotional terminology; the names for expressing states of mind, besides being more or less indefinite, must be liable to personal vagaries of interpretation. Only by very wide comparison and illustration can some approach be made to an understood standard, and to exactness in the use of critical diction.

With a view to the most advantageous handling of the subject, the following is the order of topics :—

First is taken the CLASSIFICATION OF THE EMOTIONS common to Poetry with the other Fine Arts. Seeing that the capability of discerning shades and varieties of emotion is not an early acquirement, the inference may justly be drawn, that their rhetorical handling is not suited to very young pupils. The disqualification is equally applicable to the most ordinary literary criticism, which assumes that all these emotions are, in kind and degree, familiarly conceived by those addressed. Possibly more might be done at school towards preparing pupils for this kind of study, by storing their memories with passages deliberately chosen to exemplify various kinds of poetic effect. Such passages might answer the purpose of instilling unconsciously the signification of emotional terms. Still, whatever be the experience that the pupils bring with them, there is an obvious advantage in distributing it under the heads of a classification adapted to the necessities of the subject.

The second topic is AIDS TO EMOTIONAL QUALITIES in general. This is a survey of the most important conditions of a work of Art, under every form that it may assume. The conditions are Representative Force, Concreteness and Objectivity, Personification, Harmony, Ideality, Novelty and Variety, Plot, Refinement.

Thirdly, the QUALITIES themselves. The designations — Strength or Sublimity, Beauty, Feeling or Pathos, Humour, Wit, Melody—have always entered into the enumeration of Artistic or Poetic qualities. With the exception of melody, Feeling is perhaps the least ambiguous of all. Most of the others are liable

to serious complications, which stand in the way of anything like scientific precision in the language of criticism.

1. The distinguishing quality of STRENGTH, as Sublimity, Power, Grandeur, would seem, at first sight, to be eminently definable and characteristic. Yet an examination in detail discloses this fact, namely, that the quality rarely appears without the presence of more specific emotions. In the pure form of manifested power, irrespective of the mode of its employment, its occurrence is exceptional, and the impressions made by it inconsiderable.

At this point, we find ourselves brought face to face with the contrasting couple of generic emotions,—on the one hand, Love, Tender Feeling, Sociability; on the other, Irascibility, Malevolence, Antipathy,—whose influence in Art, as in actual life, is so commanding, that prominence must be given to them above all other kinds of human feeling, pleasurable or painful. To present a suitable object to either of these, is to make certain of a warm response in almost every bosom. To exclude them wholly from a work of Art, though not impossible, is difficult and rarely attempted. In their absence, what might seem the happiest combinations are comparatively sterile. Almost the only thing that could atone for the deficiency would be some signal triumph of Melody.

As regards Tender Feeling, under all its various aspects, the course is clear. In it we are provided with one unmistakable division of the subject. The case is different with the Irascible or Malign Emotion. For reasons that can be justified only by the result, it is coupled with Strength—the first of the Qualities to

be taken up. It is not exhausted there, but reappears in a modified form, under vituperative style—a later group, in which are included the Ludicrous and Humour.

I am fully conscious of the intense repugnance to be encountered in referring so much of the charm of literary works to the pleasure of malevolence. However readily this pleasure may be admitted as one of the incidents of human corruption, there is a tendency to deny its existence when it is expressed in unfamiliar phraseology. Nevertheless, I have done my utmost to deal fairly with the facts as I find them. In order to develop the literary bearings of Strength, the quality is set forth as having three forms—Maleficent, Beneficent, and Neutral,—every one of which admits of copious exemplification.

2. This exhausts the first comprehensive Emotional Quality. The second, FEELING, needs and admits a still greater expansion. Its numerous varieties—Love (Erotic and Parental), Friendship, Patriotism, Compassion in general, Religion, Personified Feeling, Sorrow or Pathos—have to be surveyed and exemplified in full detail.

3. Next comes the group of Qualities centering in the LUDICROUS. To be complete, they are extended in sweep so as to comprise VITUPERATION, RIDICULE and HUMOUR. This is the second reference to the Malevolent side of our nature, and involves a certain amount of speculative controversy, as well as practical interest.

4. WIT is sufficiently distinctive to need a separate handling; while, owing to the extent and intimacy of its concurrence with the preceding group of qualities,

its illustration serves to provide additional examples of these.

5. MELODY is a potent factor in prose, and still more in poetry. Some of its laws are remarkably simple, and easy in their application : such as the proper succession of the letters in words, and of words in clauses, having reference to ease of pronunciation and variety of sound. The Harmony of Sound and Sense is less definite, although to some extent governed by rules, and amenable to the cultivated ear. Most difficult of all is the theory of Metres. When we pass beyond their analysis into technical constituents, and enquire into the laws of their adaptation and effect, we enter on a region where scientific principles soon come to a standstill. The topic needs a special monograph, with profuse citations from all the great exemplars of the metrical art.

6. The enumeration now given covers the largest portion of the field of poetic art, or emotional literature, and carries with it nearly every rhetorical prescription of special value. Yet there still remains a region of effects not fully accounted for. Whatever is comprised in the versatile word BEAUTY has been overtaken, partly under Aids to Qualities, and partly under Feeling. But it deserves to be noted that the SENSES, by themselves, yield a number of ideal constructions, highly stimulating, although inferior in that respect to the influence of the chief emotions. Not often is this class of effects sought in purity ; yet they may become the prominent members of combinations with the others. The Hilarious and the Healthy, as manifestations of human feeling, have a character and a law to themselves, and have been represented in the poetry of all ages. Again, UTILITY can hardly be divorced

from the special emotions, but, as a collective statement of all that is valuable in the eyes of mankind, it stands to a certain degree remote from any one interest, and is not governed by the special peculiarities of the primary modes of feeling. More peculiar still is the effect called IMITATION, which readily lends itself to furthering the special qualities, but has yet an independent charm, which can be evoked with little or no reference to anything else. The most extensive literary developments of Imitative art occur in the realistic variety of Prose Fiction, and are too bulky to be produced even in the smallest specimens that would be of service. All that can be attempted is a bare analysis of the quality, with a very general reference to examples.

I do not here enter on a defence of the utility of Rhetoric in general, though many persons are still disposed to question it. Since the art first took form in Greece, it has seldom been neglected by writers aiming at superior excellence of style. In order to vanquish the difficulties of the highest composition, it is necessary to attack them on every side. Milton refers, with evident familiarity and approbation, to six of the remaining works of Greek Rhetoric. When Shelley, in describing his poetical education, names as one of his studies the 'metaphysical' writers, we may presume that he would take along with these, if not include under them, the modern expounders of Rhetorical theory and practice.

The direct bearing of the Rhetorical art is, of course, not Invention, but Correctness; in other words, polish, elegance, or refinement. It deals with curable

defects and faults, and with such merits as can be secured by method. It aids, without superseding, the intuitive perception of what is excellent in a literary performance.

There is not wanting, however, a possibility of rendering assistance to invention proper; somewhat similar to the indirect contribution of Logic to the Art of Discovery. All right criticism, in helping to reject the bad, urges to renewed search for the good. Nor is this all. By taking a broad and systematic view of the possibilities of style, Rhetoric prevents the available means of effect from being overlooked, and draws attention to still unoccupied corners in the literary field.

Next to the minute and methodical treatment of the Emotional Qualities, the chief peculiarity of the present work is the line-by-line method of examining passages with a view to assigning merits and defects. This, however, is not a new thing in literary criticism. It is occasionally practised by all rhetorical teachers; being found in Aristotle and in Longinus. Ben Jonson, in his celebrated eulogy of Shakespeare, wishes he had "blotted a thousand" lines. How thankful should we be if he had quoted a number of these! It was Samuel Johnson's sturdy overhauling of English Writers, in the *Lives of the Poets*, that first made the world familiar with the lessons of minute criticism. In his Dryden and Pope, there is a line-by-line commentary of many pages. Similar criticisms occur under Denham, Waller, Addison, Shenstone, Young and Gray. The controversy between Coleridge and Wordsworth, on the diction of poetry, led incidentally to many valuable applications of the line-by-line and word-by-word analysis. Leigh Hunt, in his admirable critical selec-

tions, *Wit and Humour* and *Imagination and Fancy*, abounds in the same usage. Pattison's Notes on Pope, are models of instructive criticism. All our great critics provide occasional snatches of this minute style.

For pupils, the method would seem indispensable, in order both to arrest attention and to provide an exercise for judgment. Of course a work of art is a whole, and one chief test of any particular passage is its fitness relative to the general design. Still, the merits of an entire composition are the cumulated merits of the successive lines and sentences. A whole cannot be criticised without reference to its component parts.

It is still an open question, how far criticism can be made a matter of science, and how far it must continue to depend on unreasoning instinct. That there will always be an inexplicable residuum of literary effects does not invalidate the worth of whatever amount of explanation is attained or attainable. This will have to be judged on its own account, and with reference to the actual help that it affords to the literary student.

It is inevitable that, in a work containing some hundreds of critical decisions on the merits of the greatest authors that the world has seen, many of these decisions will be charged with blundering, presumption, and temerity. There is but one reply to the charge. The success of such an undertaking does not depend upon its immaculate literary opinions; its sole concern is with the teacher's greatest difficulty, to bring into play the judgment of his pupils. Many of Johnson's deliverances, on the merits of Dryden, Pope, and the rest, were hasty, insufficient and prejudiced; but they are scarcely less useful on that account, for stimu-

lating the reader's judgment by exposing alternative opinions for comparison. Coleridge is loud in praise of the permanent good that he received from his master Bowyer; yet the examples of Bowyer's teaching prove that he must have been frequently extravagant and wrong-headed in his denunciation of the faults of poets.

I cannot affirm that the literary judgments passed upon exemplary passages are, on every occasion, the clear and unbiassed application of some guiding maxim. There must, no doubt, be cases where feeling or intuition enters into the judgments expressed. All I can say is, that I should have entirely mistrusted the methods I have followed, if the conclusions had been often at variance with the general consent of the best critical authorities in all ages.

No one can be more conscious than I am of the limits to a scientific explanation of the emotional effect of any given composition. The merits are often so shadowy, so numerous and conflicting, that their minute analysis fails to give a result. The attempt to sum up the influence of a combination of words, whose separate emotional meanings are vague and incalculable, must often be nugatory and devoid of all purpose. Yet we must not forget that the intuitive critic really does all this, without avowing it; while to reduce the steps to articulate enumeration would not necessarily make a worse decision. Besides, criticism has long attained the point where reasons can be given for a very wide range of literary effects; and Rhetoric is but the arranging and methodizing of these reasons.

Still more stringent are the limitations to the nature of the analyses that can with profit be sub-

mitted to pupils entering upon the work of criticism. To be too elaborate or nice is to elude their powers of judging, and to incur the prevailing vice of literary teaching—memory cram. It is only a person of considerable reading that can decide, for example, as to the originality of a given poetical combination; such a matter must be pronounced upon *ex cathedra*. Exercises have to be chosen and adapted to the state of advancement and powers of the pupils; so that their discrimination may be brought to a genuine test. Although it is desirable to meet all the points of difficulty in any given passage, it does not follow that they are all at the level of a given stage of teaching. Some may be skipped for a time, or explained provisionally. The least useful examples are those where neither merits nor defects are of a pronounced character. Many excellent writers are of this kind. It is difficult to work an exegetical commentary on Landor; while comparatively easy on De Quincey and Macaulay.

To such as take umbrage at the operation of anatomizing (as it is called) the finest products of poetic genius, I can offer no apology that will be deemed sufficient. But it ought to be remembered, that a work of genius may be sufficiently impressive and interesting, grand or beautiful, as a whole, and yet contain here and there minute defects such as the ordinary writer should be warned against. No writer is faultless; and the exhibition of faults may be so conducted as to reflect a stronger light upon the merits.

Although it is hoped that the handling thus bestowed on the Emotional Qualities may not be altogether devoid of suggestiveness to advanced English

scholars, there is necessarily much that to them will appear superfluous and elementary. This is no disadvantage, but the contrary, to the younger students, provided only the exposition is such as to impart in a lucid and compendious form the terminology and the regulating maxims of the qualities referred to.

The method of criticism herein sketched involves, as part of its essence, the separation of the subject of a composition and its treatment. It is the province of Rhetoric to deal primarily with the form alone. It thereby isolates the matter, which it views only with reference to its capability of receiving form.

The utmost ingenuity in packing a mere Text-book must leave a great deal to be done over so wide a field, even in the enunciation of generalities. The two volumes that now represent the original work have not fully overtaken all the matters therein sketched. Many important niceties of style adverted to under the Kinds of Composition might still be expanded into a THIRD PART. This, however, my years, and the demands upon me in another walk, forbid my contemplating.

Many topics manifestly included in a science of Rhetoric are of a kind to demand special monographs for doing them justice. Metre has been already mentioned. Epic, Dramatic and Lyric Poetry, when entire compositions are taken into view, need an expanded and separate treatment, although the principles involved are no other than the present work undertakes to set forth. The Drama, for example, requires a work to itself, based on a wide survey of the actual examples. Prose Fiction, in like manner, is a vast subject, even standing alone. The citation of illustrative passages,

indispensable to the elucidation of these themes, makes their treatment necessarily voluminous. Nevertheless, as regards the best order of study for pupils in Literature, all these subjects are subsequent to the handling of Rhetoric, as exemplified in the work now submitted to the public.

ABERDEEN, *May, 1888.*

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RHETORIC.

THE EMOTIONAL QUALITIES are typified under the following designations :—Strength, Energy, Sublimity ; Feeling or Pathos ; Beauty ; Ludicrous, Humour, Wit ; Melody and Expressiveness in Sound.

These are leading and comprehensive terms ; they branch out into numerous varieties or species ; and have many synonyms in the wide critical vocabulary. (See RHETORIC, PART FIRST, p. 233.)

In the language of criticism, there are names for variations and combinations of these effects. Thus, Professor Nichol, speaking of Longfellow's 'Golden Legend,' says—'It contains the *highest flights* of the author's *imagination*, his *mellowest music*, his *richest humour*, and some of his most *impressive passages*'. (AMERICAN LITERATURE, p. 202.)

Campbell's estimate of Spenser's poetry exemplifies a considerable range of the critical vocabulary.

"His *command of imagery* is *wide, easy* and *luxuriant*. He threw the soul of *harmony* into our verse, and made it more *warmly, tenderly* and *magnificently descriptive* than it ever was before, or, with a few exceptions, than it has ever been since. It must certainly be owned that in description he exhibits nothing of the *brief strokes* and *robust power* which characterise the very greatest poets ; but we shall nowhere find more *airy* and *expansive images of visionary things*, a *sweeter tone of sentiment* or a *finer flush in the colours of language*, than in this Rubens of English poetry. His fancy teems *exuberantly in minuteness of circumstance*, like a fertile soil sending bloom and verdure through the utmost extremities of the foliage which it nourishes. On a comprehensive view of the whole work, we certainly miss the charm of *strength, symmetry* and *rapid or interesting progress* ; for, though the plan which the poet designed

is not completed, it is easy to see that no additional cantos could have rendered it less perplexed. But still there is a *richness* in his materials, even where their *coherence* is loose, and their *disposition* confused. The *clouds* of his *allegory* may seem to spread into *shapeless forms*, but they are still the *clouds* of a *glowing atmosphere*. Though his story grows *desultory*, the *sweetness* and *grace* of his manner still abide by him. He is like a speaker whose tones continue to be pleasing, though he may speak too long; or like a painter who makes us forget the defect of his design by the *magic* of his *colouring*. We always rise from perusing him with *music* in the mind's ear, and with *pictures* of *romantic beauty* impressed on the *imagination*."

I give another exemplary quotation from Shairp.

"Mr. Tennyson is, as all know, before all things an artist; and as such he has formed for himself a *composite and richly-wrought style*, into the *elaborate texture* of which *many elements*, fetched from many lands and from many things, have entered. His selective mind has taken now something from Milton, now something from Shakespeare, besides *pathetic cadences* from the old ballads, *stately wisdom* from Greek tragedians, *epic tones* from Homer. And not only from the remote past, but from the present; the latest science and philosophy both lend themselves to his thought, and add *metaphor* and *variety* to his language. It is this *elaboration of style*, this *subtle trail of association*, this *play of shooting colours*, pervading the texture of his poetry, which has made him be called the English Virgil. But if it were asked, which of his immediate predecessors most influenced his nascent powers, it would seem that, while his early lyrics recall the *delicate grace* of Coleridge, and some of his idyls the *plainness* of Wordsworth, while the *subtle music* of Shelley has fascinated his ear, yet, more than any other poet, Keats, with his *rich sensuous colouring*, is the master whose style he has caught and prolonged. In part from Shelley, and still more from Keats, has proceeded that *rich-melodious and highly-coloured style* which has been regnant in English poetry for the last half-century."

ART EMOTIONS CLASSIFIED.

1. The Emotions of the human mind possess one or other of the three characteristics—Pleasure, Pain, Neutrality or Indifference.

The great object of human endeavour is to secure pleasure and avoid pain. Every artist lends himself to that object, as the chief end of his art. This does not exclude the union of art with effects whose value is not measured by immediate pleasure.

Although the securing of pleasure and the avoiding of pain is the final end of Literary, as of other Art, there are occasions when pain may be used as an instrument; being, however, duly guarded and limited so as to fulfil the primary end. Not only in Oratory, where pain as such may be an effective weapon, but also in Poetry, a temporary shock of pain may be the means of enhancing the pleasure; one notable instance being the regulated employment of the painful emotion of Fear.

A value is attached likewise to Emotion as Indifference or Neutrality. By this is meant not merely absolute quiescence of mind, as in complete rest, but also modes of excitement, where the pain or the pleasure is either nothing at all, or but small, compared with the mental agitation. The best example is Surprise, which may be either pleasurable or painful; or it may be neither. Such neutral excitement is better than pain, and may be the means of displacing pain. It is a power over the attention, and can thereby control the feelings.

2. Our Pleasures and Pains are divided according to their mental origin, into two classes—the Sensations and the Emotions.

The artistic senses are Sight and Hearing. The others have to be idealized, that is, represented in idea.

In speaking of the Pleasures of Poetry and Fine Art, we employ the comprehensive designation “*Emotional*

Qualities"; nevertheless, our two higher senses—Sight and Hearing—enter into many forms of Art.

While several of the Fine Arts, as Painting, Sculpture, Architecture, address the eye; the Literary Art, like Music, addresses directly the ear alone.

The musical art has a superstructure altogether its own, as seen in its instrumental variety. It was coupled, from the earliest times, with poetry, and is permanently connected with poetic composition. Verse, as well as prose, is made to be spoken or recited, in which form it affects the ear, like music; and, when read, without being spoken aloud, the melody is still apparent.

The pleasure of a sweet sound is an ultimate fact of the senses: the harmonizing of several sounds is a yet further pleasure, equally fundamental and inexplicable. Each musical piece contains some melodious sequence of notes, which is characteristic of the piece, and which is not less difficult to account for. There may, however, be involved in these melodies an emotional expressiveness, a derived effect, of the nature of personification, like the charms of those objects of sight that suggest features of humanity.

3. The objects of Sight are not represented in Poetry, as they are in Painting; but by means of verbal suggestion they may be readily conceived.

The visible world contains many things agreeable to our sense of sight. These can be pictured by the force of language, and such pictures are admissible into poetry.

The splendours of coloured decoration in dwellings; the artificial glare of fire-works; the colours of field, water and sky; the gorgeous array of sunset and sunrise—are among the actual sense enjoyments of mankind. They are imitated in painting, and suggested in poetry. They are among the primary sources of human delight. The influence of personification lends itself to enlarge their scope in art.

The devices of language are governed by this restriction of sense pleasures to ideal presentation. First, as to choice of Subject. A painter can give a crowded scene, with the utmost detail, every particular being operative: while the very best description in poetry can overtake only a very small amount of scenic complication. Second, as to Handling. All the aids of pictorial conception must be carefully studied, to succeed even to the limited extent that success is possible. This consideration goes beyond mere sense pleasures; the awakening of emotion being largely dependent on the recall of sensible images.

4. Of the Emotions, strictly so called, the artistic bearings are more numerous still.

The sensations of the senses are the simplest of all our mental states; the feeling of warmth, the taste of sugar, the odour of musk, the sight of the blue sky—cannot readily

be decomposed into any simpler feelings. The Emotions, on the other hand, are, in many instances, coalitions or aggregates of sensations; as, for example, the emotion of Property and the effect named Harmony.

Again, while the sensations arise by the stimulation of some external organ, called an organ of sense—the skin, the ear, the eye—an emotion is generated more in the depths of the mind, and, when connected with physical organs, works upon these from within rather than from without. Thus, the emotion of Love needs ideas to stimulate and support it; and, although it may begin in the senses, it undergoes transformation in the depths of intellect.

5. The Emotions specially belonging to works of Fine Art in general, and to Poetry in particular, have been already indicated (p. 1); but the foundations of some of them have to be sought in more general sources of emotion.

If the emotions named Sublimity, Beauty, Pathos, Humour, were clearly definable in themselves, we should be content to stop with them. If, however, they mask other strong emotions, not always apparent on the surface, it becomes requisite to go back upon these.

6. Of our susceptibilities to emotion, the pre-eminence must be given to the contrasting couple, designated LOVE and MALEVOLENCE.

To understand the workings of Pathos, we refer to the feeling of Love. In Sublimity and in Humour alike, there is an unpronounced, yet unmistakable, admixture of the delight arising from Malevolence. The Social Feelings, which make up our interest in persons, have their chief sources in these two great fountains of emotion; and in Art, as in actual life, our highest enjoyment is connected with persons. The influence is still further extended by personifying the inanimate world.*

7. The Emotion of FEAR has a place in the creations of literature, although on grounds peculiar to itself.

* Although written with comic intention, the following lines from *Hudibras* give nearly the literal truth.

And swore the world, as he could prove,
Was made of fighting and of love.
Just so romances are, for what else
Is in them all, but love and battles

Unlike Love and Malevolence, Fear is a form of pain, often of the severest kind. As with pain generally, the relief or rebound may amount to pleasure; and there are occasions when such pleasure has a positive or surplus value. A small fright is sometimes more than compensated by the joyous reaction. This especially happens in sympathetic frights, as in the incidents of romance and the drama.

Still more important, however, are the bearings of the emotion on the two great sources of genuine pleasure—Malevolence and Love. Malevolence delights in crushing its victims, and in all the tokens of that result. Now to induce the quakings and signs of fear is one of the marked proofs of success, and is relished accordingly.

On the other hand, the exercise of pity and protectorship is all the more grateful, the more prostrate the objects of the feeling; and terror is the proof of prostration.

8. Among the forms of strong Emotion entering into Literary Art, are the different modes of what is termed *EGOTISM*: under which may be included the Pleasure of Power; Self-Love, Self-Esteem; Pride and Dignity; Sense of Honour; Self-importance; Vanity.

These are not fundamental feelings of the mind; being, in fact, largely made up by contributions from the powerful emotions just named. Yet, however derived, they are named and referred to, apart from their supposed constituents.

It is only within narrow limits, and under special restrictions, that these great volumes of sentiment can be evoked by the literature of emotion. One notable case is Flattery, and its opposite, Reprobation or Vituperation. In some instances, the poet singles out an individual for lofty encomiums; as seen in the Odes of Pindar, in the praises of Augustus by Virgil, and of Mæcenas by Horace.

More common is the flattery of a whole nation, at the expense of other nations; as in our own patriotic odes. To flatter humanity in general seems not beyond the power of a poet; notwithstanding that to raise one person, we must depress some others: while the pleasure of the depreciation is part of the case. Man is said to be god-descended, and thus raised above the beasts that perish. Our noble in-

instincts and high faculties are praised in the same way, and by the same comparison.

Longfellow flatters our human capabilities, in the well-known stanza beginning—

Lives of great men all remind us—

The Rhetorical arts of eulogy will appear in connexion with the poetry of the moral sublime.

For the present, it is enough to refer to such leading devices as Contrast and Innuendo, for rendering flattery effective, while depriving it of the vice of fulsomeness.

There are good and also refined modes of flattery, as Literature abundantly testifies.

There is delicate flattery in Dekker's line—

Honest labour bears a lovely face.

Another form of the sentiment is—

An honest man's the noblest work of God.

Burns has exemplified the highest flight of this form of flattery, intending to soothe the wounded spirit of the poor and down-trodden of mankind—

A man's a man for a' that.

There is an effective mode of indirect flattery, in the apparent moral depreciation of mankind. This is carried so far as to imply great capabilities in the first instance. Only a superior nature could be so sinful, as is said. We should very much resent being made out at once feeble and bad.

The opposite of Flattery is Vituperation, an art cultivated in all ages, and a principal outlet to our malign sentiments.

In connexion with the group of Qualities, named the Ludicrous, Humour, Wit, the arts of Vituperation will be fully illustrated.

9. Of great importance in Literary creations is a right understanding of the power named SYMPATHY.

As a spur to humane and virtuous conduct, Sympathy is the counteractive of our Egotism or Selfishness. It is in close relation to the tender and amicable emotions, and is called into play by the delineation of pain, misery or distress.

In another aspect, it is the power of entering into, or realizing, the feelings and situations portrayed in literature. One of the aims of poetry is to body forth characters and incidents that recall the choicest phases of our own personality. It was this that gave Alexander his interest in Homer: the character and exploits of Achilles reflected the

great conqueror's own egotism. According to Goethe, the poet is welcome to the lover, because he can best express and body forth the love-passion. This peculiar interest attaches to ordinary biography. Much more can it be evoked by the set purpose of the imaginative creator of poetry and romance.

10. In connexion with the exercise of the Understanding, there is pleasure in discovering Similarity in Diversity, UNITY in Multitude.

The agreeable surprise attending novel comparisons is one of the charms of a work of original genius. Yet further, when the mind is overwhelmed by a multitude of unconnected details, the introduction of a plan that imparts unity is felt as a joyful relief. (See, afterwards, HARMONY.)

11. Allied with our Activity in the pursuit of Ends, there is an attitude of suspense and engrossment, occasioning a special form of pleasure, greatly cultivated in literary art. It is called the interest of PLOT.

In modern Romance, this interest is cultivated to the utmost. It will be exemplified under a subsequent head (AIDS TO QUALITIES).

12. Although the Beautiful and the USEFUL are in many ways contrasted, yet the utilities of life, if freed from all repulsive accompaniments, may be brought within the circle of Art pleasures.

A good crop in the fields, or a well-filled larder in the house, is not considered an object of beauty in the same way as a picturesque view, or a fine statue; but from their agreeable associations, they can be used for literary interest.

In Plato's Dialogue, *Hippias Major*, the theory that would refer beauty to Utility is refuted by the example of a basket of dung, which is useful without being beautiful; an objection equally applicable to an apothecary's jar of leeches. Such cases, however, have to be excepted. Whatever produces immediate revulsion, however valuable for certain ends, is not a proper subject for the poetical or literary art. There will be occasions afterwards for drawing the line between admissible and inadmissible forms of painful interest.

The exercise of commanding Power in bringing forth the

utilities of life, as in machinery, is a subject of standing interest: as will be seen under the quality of Strength or Sublimity.

13. Provided the grosser forms of indulgence are kept out of view, our agreeable experiences generally may be ideally depicted in polite literature.

The reaction from pains and disagreeables of the senses is often acutely pleasurable; and the idea of it can also be made pleasurable. In particular, the deliverance from burdens, from any over-exertion or strain of the active organs, gives a joyful rebound, which enters into the pleasures of conscious energy or Strength: and to express such rebound is within the sphere of Art. The delights of Liberty after restraint make an inspiring theme in poetry. This is one of the cases where pain is allowed to be represented in Art; the pain being the necessary preparation for the reaction that gives the delight. The reader of the Pilgrim's Progress has to share the pain of Christian's burden, together with the depressing sense of his trials, before rejoicing in his final deliverance.

The interior senses—Touch, Smell, Taste and Organic Sensibility—yield pleasures in the reality, and these can be so represented in idea as to impart a certain amount of gratification. The pleasures of Appetite can also be ideally suggested, but under the restraints imposed by Taste and Morals. The indulgences of muscular exercise and repose, when presented in ideal pictures, are acceptable to all that can take delight in the reality.

14. Among the emotional effects of the poetic art, we are to include the Pleasure of IMITATION.

This is a far-reaching effect in the Fine Arts. The painter and sculptor deal largely in portraiture and imitation. The poet depicts scenes, actions, and characters; and the fidelity of the resemblance contributes to the charm of his work. (See IDEALITY.)

15. The primary pleasures of mankind are the starting-point for numerous Associations, which have a value as enjoyment both in the reality and in the literary representation.

Association clothes with interest a great number of

objects originally indifferent, and greatly enlarges the poet's resources for stirring up pleasurable emotion. Reverence and sanctity can be imparted, by usage, to places, things, persons, observances, incidents and events. Even stones can assume a hallowed interest, as the coronation stone of the Scottish kings, the sacred stone of Mecca, the ruins of Jerusalem.

AIDS TO EMOTIONAL QUALITIES.

Under all the Emotional Qualities, there is a common attempt to evoke Emotion of the pleasurable kind. There are, therefore, aids, precautions and limitations, equally applicable throughout.

REPRESENTATIVE VOCABULARY.

1. The comprehensive requirement for arousing the emotions, is REPRESENTATIVE FORCE in the language.

In discussing the Figures of Speech and the Intellectual Qualities, more especially Picturesqueness, reference has been made to various conditions of emotional effect. All the arts ministering to intellectual ease contribute to the object now in view.

In our English vocabulary, each of the leading emotions is provided with verbal designations, as will be seen in the detailed treatment of the Qualities. Yet, whatever be the emotions that we wish to inspire, the names or terms to be employed may be made to fall under the following heads.

(1) Names appropriated to the Feelings, as such. 'Pleasure,' 'charm,' 'delight,' 'happiness,' 'satisfaction,' 'exhilaration,' 'cheerfulness,' 'hilarity,' 'gaiety,' 'serenity,' 'content,' 'ease,' 'repose'; 'pain,' 'misery,' 'depression,' 'gloom,' 'melancholy,' 'sadness,' 'sorrow'; 'warmth,' 'cold,' 'fatigue'; 'sweetness,' 'bitterness,' 'pungency,' 'lusciousness'; 'melody,' 'harmony'.

This class of names is designated *subjective*; being distinguished from our *objective* terminology, or names for things external. The relative value of each class will be seen afterwards. In the meantime, we must separate the

purely subjective term imply a slight reference 'hunger,' 'satiety'; 'b' 'selfishness,' 'envy,' 'pity,' 'admiration,' 'imposing,' 'noble'; '—in all which an ad

' exemplified, from those that nothing external. Such are: 've,' 'hatred,' 'rage,' 'wonder,' 's,' 'ambition,' '—

' relief,' 'refreshment'; 's indicated, thereby 'inward state apart

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extended by epithets, 'species; 'Great pleasure,' 'sweetness,' 'noble pain,' 'biting care,' 'supreme contempt,' 'ardent curiosi

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joys'.

(2) Names appropriated to objects that, by Association, give rise to feelings. Thus the words 'light,' 'sunshine,' 'darkness,' 'heat,' 'cold,' are named for outside influences; yet they have also an emotional effect, by means of their association with agreeable or disagreeable feelings.

So,—'beauty,' 'saint,' 'heaven,' 'paradise,' 'music,' 'storm,' 'tempest,' 'volcano,' 'ocean,' 'wilderness,' 'abyss,' 'hell,' 'night,' 'hero,' 'victor,' 'giant,' 'benefactor,' 'genius,' 'assassin,' 'devil,' 'liar,' 'Hercules,' 'Venus,' 'Cupid,' 'knowledge,' 'wealth,' 'freedom,' 'empire,' 'duty,' 'prosperity,' 'war,' 'death'.

Epithets here, too, play an important part: 'reddening Phoebus,' 'rosy-fingered morn,' 'gathering storms,' 'smiling morn,' 'twinkling stars,' 'brilliant meteors,' 'fiery comets,' 'howling winds,' 'sounding lyre,' 'good fortune'.

(3) Names and phrases appropriated to the Outward Expression of feelings. This class is remarkable for containing associates with feelings of instinctive origin. 'Smile,' 'laugh,' 'frown,' 'stare,' 'cry,' 'scream,' 'howl,' 'pout,' 'sneer,' 'tremble,' 'blush,' 'kiss,' 'embrace,' 'sigh,' 'shout,' 'groan,' 'wail,' 'gnash the teeth,' 'yawn,' 'yearn,' 'burn,' 'smirk,' 'grin,' 'titter,' 'twinge,' 'shake,' 'scratch the head,' 'ready to split,' 'hold the sides,' 'hair standing on end'.

(4) Phraseology of Collateral circumstances, associations and harmonious surroundings: *Hourly* age; the *silent* land.

Melancholy lifts her head,
 Morpheus rouses from his bed,
 Sloth unfolds her arms and wakes,
 Listening Envy drops her snakes.— (Pope.)

Gray's Ode, entitled 'On a Distant Prospect of Eton College,' exemplifies all the classes of terms now enumerated. For the more purely subjective, special reference may be made to lines 16-20.

2. The feeling evoked by the Representative Force of language may be helped and intensified by certain additional and extraneous circumstances.

(1) The Causes, or Occasions of a Feeling.

A burst of wrath is brought home to us more vividly when a strong provocation is assigned; as with Achilles in the *Iliad*.

(2) The Conduct that follows.

The same instance may be adduced. The separation from the Greek host, the sullen isolation, impresses us still more with the intensity of the angry passion. The details of Lady Macbeth's conduct after the murder and down to her tragical end assist in our appreciation of her remorse.

(3) The effect on Belief.

Love blinds us to the defects of the object. Fear exaggerates danger. Party spirit is evinced by the credit given to calumnious accusations against opponents.

(4) Influence on the Thoughts.

The influence over attention and the direction of the thoughts measure the intensity of the feelings, and are constantly used in Poetry, to express the higher degrees of emotion.

Milton makes Adam say of Eve—

With thee conversing, I forget all time.

So Burns—

By day and night, my fancy's flight
 Is ever wi' my Jean.

The intensity of our feeling towards any object has an exact measure in the frequency of its recurrence, and the degree of its persistence in the thoughts.

Another effective measure of the strength of a feeling is

the interest it imparts to objects remotely connected with it, and of themselves trivial ; as relics, keepsakes, souvenirs, local associations, and the like.

(5) Power to submerge opposing states.

The love of Jacob for Rachel was evinced by his submitting to fourteen years' service on her account.

(6) Comparisons.

As in Gray—

Sweet is the breath of vernal shower,
The bee's collected treasures sweet.
Sweet music's melting fall, but sweeter yet
The still small voice of gratitude.

Hamlet, at his lowest depths, exclaims : ' Man delights not me ; no, nor woman neither '.

By a common hyperbole, in representing the love passion, Tennyson, in ' Maud,' makes the lover speak thus :

I have led her home, my love, my only friend,
There is none like her, none.

So, in ' In Memoriam '—

Dear as the mother to the son,
More than my brothers are to me.

In the catastrophe of ' The Rape of the Lock,' Pope portrays the heroine's intensity of emotion by a series of comparisons :—

Not youthful kings in battle seized alive,
Not scornful virgins who their charms survive,
Not ardent lovers robb'd of all their bliss,
Not ancient ladies when refused a kiss,
Not tyrants fierce that unrepenting die,
Not Cynthia when her manteau's pinned awry,
E'er felt such rage, resentment, and despair,
As thou, sad virgin, for thy ravish'd hair.

All this is mock hyperbole.

The kind of comparison here intended is real and not figurative, and is so much the more effective.

It is remarked by Mr. Theodore Watts (' Poetry,' *Encyclopædia Britannica*) that a certain heat of passion defies and transcends words ; this fact constituting the infirmity of poetry as compared with sculpture and painting. In the acted drama, the blanks are filled up with silent gesture. In verbal composition, the poet's chief resource is the bold figures—Exclamation, Apostrophe, Interrogation. Com-

pression and Suggestiveness, at their utmost pitch, become significant.

3. The topic of Suggestiveness has numerous bearings, as regards power of representation.

One important circumstance is restraint, or reserve of emotion.

There ought to be no more expression used than is sufficient for the effect. A surplus is not only needless, but hurtful. Something should be left to the hearers to expand in their own minds.

When Richard exclaims—‘the king’s name is a tower of strength,’ he can do no more. The hearer readily supplies the comparison with the enemy, which Richard superfluously tacks on.

So, in Milton—

Such a numerous host
Fled *not in silence* through the frightful deep.

4. Connected with the Vocabulary of artistic emotion is the existence of a select Poetical Diction.

The language habitually employed by poets has become an essential of poetry.

It has these characteristics.

(1) In the first place, when Strength is aimed at, there is a certain degree of *dignity* or *elevation*, which, if not absolutely necessary to the quality, is a valuable adjunct. This is seen in such words as ‘vale,’ ‘vesture’ or ‘attire,’ ‘azure,’ ‘chanticleer,’ for the more prosaic terms ‘valley,’ ‘clothes’ or ‘garments,’ ‘sky,’ ‘cock’. This means that purely colloquial terms, slang words, and the like, are excluded from poetry; as well as words and phrases that have grown thoroughly hackneyed. On the other hand, it means that distinct preference is given to words that are rarely employed in vulgar speech: such as—‘wot,’ ‘ween,’ ‘wane,’ ‘sheen,’ ‘trow’.

(2) In the second place, as regards the quality of Feeling, the effect may be described as *warmth* or *glow*.

These two characteristics may be readily exemplified from any of the greater poets. Take, first, the opening lines of Pope’s ‘Messiah’:

Ye nymphs of Solyma! begin the song:
To heavenly themes sublimer strains belong.
The mossy fountains, and the sylvan shades,
The dreams of Pindus, and the Aonian maids,
Delight no more—O thou my voice inspire
Who touch’d Isaiah’s hallow’d lips with fire!

Here at once the words 'nymph,' and 'Solyma' attract our attention; and, on examination, we find that they derive their peculiar virtue solely from the fact that they are the highly poetic form of what, in common prose, would be expressed by 'virgins' or 'daughters' and 'Jerusalem'. Next comes 'themes' and 'strains,' which are also poetic, and in full keeping with the elevated subject whereof the poem treats: while a distinct and separate effect is traceable to the inversion of the order of the words. A similar inversion would add to the poetic force of the next two lines, beginning 'No more the mossy fountains,' and ending with 'delight': but the diction in 'sylvan shades' is highly felicitous. Lastly comes the invocation, which is finely worded, with the rhythm and the simple dignity of phraseology in perfect harmony.

Next, take a stanza from Tennyson's 'In Memoriam':

I held it truth, with him who sings
To one clear harp in divers tones,
That men may rise on stepping-stones
Of their dead selves to higher things.

The opening phrase, 'I held it truth,' is the real essence of poetry, being unmistakably marked off from all prose expression of the same thought, however good: as 'I firmly believed,' 'I was of opinion'. The allusion to 'him who sings' (viz., Goethe) is also in form poetic; and the very rendering 'him who sings' for 'poet' makes us feel at once that we are in an entirely different world from that of every-day utterance. Then the second line gives poetic expression to the mimicry of Goethe's teaching, in the midst of all its variety; employing the archaic terms 'divers' and 'harp' with much effect. The next two lines are noted mainly for their imagery.

Of the whole, it is to be observed that the effect is obtained more by the diction than by any poetic inversion of words, and that the march of the metre keeps pace with the sublimity of the thought.

Our last example is from Browning's 'Jochanan Hakkadosh':

A certain morn broke beautiful and blue
O'er Schiphaz city, bringing joy and mirth,
—So had ye deemed; while the reverse was true,
Since one small house there gave a sorrow birth
In such black sort that, to each faithful eye,
Midnight, not morning, settled on the earth.
How else, when it grew certain thou wouldst die,
Our much-enlightened master, Israel's prop.
Eximious Jochanan Ben Sabbathai?

The phraseology here is a study of diction. The terms 'morn,' 'deemed,' 'black sort,' are usually reserved for poetry. The names 'beautiful,' 'blue,' 'joy,' 'mirth,' are freely used in prose, without being disqualified for poetry, when connected with suit

able subjects. 'Eximious' is an objectionable word, from not being in sufficient use to be generally understood.

Notwithstanding the existence of a copious poetic diction, the larger part of the composition must still be made up of terms adapted to prose and used in familiar style. The poetical character is imparted by means of unprosaic arrangements, and of conjunctions with words of the select poetic class.*

CONCRETENESS AND OBJECTIVITY.

1. For effects of Emotion, a prime requisite is Concreteness.

Our strongest feelings attach to what is concrete and individual. With a particular city, a mountain or a river, we can associate warm emotions; while in a mathematical plan, in gravity, solidity or fluidity, we have a species of interest quite different and not included among poetic or artistic effects.

The superiority of Concrete phraseology for intellect as well as for emotion has been shown under FIGURES OF SPEECH, SIMPLICITY and PICTURESQUENESS. Further exemplification will occur naturally in the detail of the Qualities.

2. It is important, in view of all the qualities, to note the superiority of Objective thought and phraseology.

The contrast of Subjective and Objective has already been illustrated with reference to the emotional vocabulary (p. 11).

There is greater mental exhilaration in directing our view upon outward things than in dwelling on states of the inner consciousness. Hence when, as is so often necessary, attention is directed to the feelings, the preference is given to names suggestive of outward aspects and indications. In speaking of humanity, it is better to say *men* are affected in a certain way, than the *mind* is affected. The

* Wordsworth, in reaction against the School of Pope, maintained that there is no distinct 'poetic diction,' and that the best language for the poet is the best language of common life. It has often been pointed out that his own finest poems are sufficient condemnation of his theory. As Dean Church says, "he mistook the fripperies of poetic diction for poetic diction itself". "He was right in protesting against the doctrine that a thing is not poetical because it is not expressed in a conventional mintage: he was wrong in denying that there is a mintage of words fit for poetry and unsuitable for ordinary prose."—(Ward's *English Poets*, Vol. IV. p. 15.)

best poetic composition is sparing in the extreme subjective vocabulary.

Compare these two stanzas, from Mr. Arnold's poem 'A Southern Night':—

That comely face, that cluster'd brow,
That cordial hand, that beaming eye,
I see them still, I see them now,
Shall always see!

And what but gentleness untired,
And what but noble feeling warm,
Wherever shown, howe'er inspired,
Is grace, is charm?

In the first stanza, the language is objective, with associated feelings; in the second, it is almost purely subjective.

Among Figures of Contiguity were ranked the putting of the outward sign of a passion for the passion itself. The advantage consists in giving a fictitious objectivity to the mental fact.

3. Both Concreteness and Objectivity may be promoted by the manner of treatment.

In dealing with an abstract principle even, we may proceed by selecting an example in the concrete, and handling it so as to typify the principle. This method is frequent with all the poets; see, for example, the sonnet of Wordsworth 'To Toussaint l'Ouverture'.

Dryden's two 'Songs for St. Cecilia's day' may be quoted. Both are in illustration of the power of Music. In one we have the general principle announced, and then illustrated by a number of examples showing how music stirs up a great variety of emotions. In the other ('Alexander's Feast'), an individual example is fully described, to show the varied power of music in this single case, the general principle being indicated only at the close. The advantage of the latter plan is obvious.

Dryden's eulogy of Milton—

Three poets, in three distant ages born—

may be contrasted with Milton's own 'Epitaph on Shakespeare'. Dryden proceeds by the method of analyzing and comparing Homer, Virgil and Milton—a method both abstract and subjective; while Milton simply fixes attention

on the works of Shakespeare as producing effects so powerful that they render all other monuments of him unnecessary. The result is that Dryden appeals to our reason; while Milton touches our feelings.

For examples of Concreteness and Objectivity in setting forth general and subjective ideas, we may refer to 'L'Allegro' and 'Il Penseroso'.

Objectivity is a special feature of Rossetti. 'The Blessed Damozel' may be taken as an instance; the strongly sensuous description being the more noticeable, since the scene lies in the world of spirits.

Wordsworth's 'Ode to Duty' deals in abstract phraseology—victory, law, humanity, truth, love, impulse, nature, freedom, thought, reason, self-sacrifice; the abstractions being redeemed by the strength of the feelings associated with these terms.

There is an excess of abstractness in the following from Addison:—

Oh, *Liberty*, thou goddess heavenly bright,
Profuse of *bliss* and pregnant with *delight*,
Eternal *pleasures* in thy presence reign,
And smiling *Plenty* leads thy wanton train:
Eased of her load, *Subjection* grows more light,
And *Poverty* looks cheerful in thy sight;
Thou mak'st the gloomy face of nature gay
Giv'st *beauty* to the scene and *pleasure* to the day.

The weakening effect is only partly relieved by the personification.

4. For the production of strong effects on the feelings, it is requisite to Accumulate and Combine ideas and images.

Rarely can an isolated object or impression rouse the mind's energies. In poetry, as in other attempts to awaken a vast mass of emotion, it is the practice to multiply and unite influential circumstances. (See NUMBER OF WORDS, p. 32.)

Take the following from Pope:—

What sounds were heard,
What scenes appear'd,
O'er all the dreary coast!
Dreadful gleams,
Dismal screams,
Fires that glow,

Shrieks of woe,
Sullen moans,
Hollow groans,
And cries of tortured ghosts!

Nothing could be more powerful, nothing more effective in impressing us with the nature of that region whither Orpheus went in quest of Eurydice. The effect is cumulative, and grand.

Another example may be given from Byron's 'Isles of Greece'. The emotion of sorrow for the subjection of modern Greece is stirred up by the accumulation of appropriate facts from ancient Greek history, and fitting allusions to contemporary circumstances. All are intended to bear on the main feeling, and that feeling is deepened by the accumulated expression.

Again, the feelings of forsaken love are expressed in 'Cenone' by a varied combination of thoughts and images fitted to her situation. Grief for a lost friend finds a manifold utterance in Tennyson's 'In Memoriam,' Shelley's 'Adonais,' and Milton's 'Lycidas'.

The characteristic of Cumulation and Combination, illustrated on the large scale in these examples, is found in the shortest compositions intended to operate on the feelings. Take the passage from Milton on his blindness (*Paradise Lost*, III. 41), to show how in the shortest passages cumulation of appropriate circumstances is necessary to the production of feeling, and natural to its expression :—

Seasons return ; but not to me returns
Day, or the sweet approach of ev'n or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine.

Poetic *epithets* serve, among other things, the purpose of accumulating appropriate particulars. The Homeric poetry most fully exemplifies the usage ; but it has been more or less followed by all poets.

Combination, in order to be effective, is subject to certain conditions, the chief being Harmony and the avoidance of overcrowding. (HARMONY.)

Closely allied to this is the creation of strong feeling by *particularizing* objects ; more especially, when this is accompanied with the tautologies of intense passion. An effect of this kind occurs in the following lines from Pope's 'Ode on St. Cecilia's day' :—

Eurydice still trembled on his tongue ;
 Eurydice the woods,
 Eurydice the floods,
 Eurydice the rocks, and hollow mountains rung.

So, in Hamlet—

'Tis not alone my inky cloak, good mother,
 Nor customary suits of solemn black,
 Nor windy suspiration of forced breath ;
 No, nor the fruitful river in the eye,
 Nor the dejected haviour of the visage, &c.

Of this kind of effect, Coleridge says: 'Such repetitions I admit to be a beauty of the highest kind ; as illustrated by Mr. Wordsworth himself from the song of Deborah. "At her feet he bowed, he fell, he lay down : at her feet he bowed, he fell : where he bowed, there he fell down dead."'

PERSONIFICATION.

1. Our deep and permanent impression of the features and aspects of persons, coupled with emotional interest, leads to the transfer of human feelings to Inanimate things.

This is named PERSONIFICATION, and enters into all the emotional Qualities.

The interest of Nature will recur at various points in the exposition. It is enough here to distinguish the two modes of its operating, in accordance with the two intellectual forces, named Similarity and Contiguity. (See FIGURES OF SPEECH, p. 135.) Similarity or Resemblance is the groundwork of Personification as now to be explained. Contiguous Association expresses an entirely different class of emotional effects—those arising from the habitual conjunction of outward things with our feelings, as the various localities where we have passed our days, and the objects that mark the recurrence of our avocations. (See ART EMOTIONS CLASSIFIED, § 15, p. 9.)

A mountain viewed as a gravitating mass, of a certain magnitude, and made up of particular materials, has a kind of interest from its bearings on industrial utility or natural defence ; but these are not the precise circumstances that make it sublime, or grand, or imposing. A great engineer gave as his idea of a river that it was intended to feed canals ; this is considerably remote from the conception of a poetic or artistic mind. Tennyson's 'Brook' will at once show the contrast.

The human form, physiognomy, movements and expression, are not merely repeated in less perfect resemblance in the lower animals, but imitated in the vegetable and mineral worlds, although with considerable disparity : while our sociable emotions are evoked by such resemblances and imitations.

In imitating humanity by dead matter, the fullest reproduction is a coloured model, which can give a single aspect of an individual person with exactness of detail. Next is the ordinary painter's portrait, by which we are affected nearly in the same way as by the original. In the absence of colour, mere form, as in a statue, or an outline drawing, will awaken the emotions of personality. On such foundations are reared the corresponding Fine Arts, by whose means our interest in persons is greatly multiplied.

The child's doll is an example of personification, based on resemblance to living humanity, whereby a fictitious relationship of mother and child is made up and acted on, so as to gratify the nascent pleasures of maternity.

There is a step beyond all such purposed resemblances. Any accidental similarity to a human feature arising in the outer world has the power of suggesting humanity and so enlarging our human interest. A face in a rock ; the branching arms of a tree ; the upright attitude, massive form and supporting agency of a column ; the drooping head of a flower ; the semblance of an open, yawning mouth, or a pair of eyes,—are able to awaken our conceptions of humanity with its perennial emotions.

Yet more effective than resemblances to form and features in stillness, is the suggestion of Movement and force by material objects. Action is always more exciting than repose ; the forces of Nature awaken in us the sense of power, whether as exerted by ourselves or by our fellows. A rushing stream, the tides and waves of the ocean, the tempests of wind, the volcanic upheavings, the agency of steam power, the electric battery, the explosives of chemistry,—are suggestive of energy, and may receive from us a personal interpretation.

Even dead weight, pressure, resistance, as in mountain masses, is conceived as analogous to the exercise of human might.

Strange to say, the enormous disparity in all the accompanying circumstances does not interfere with our

tracing resemblances to humanity, and indulging the corresponding emotions. So pleased are we to have our human affections continually kept in exercise, that we draw nourishment for them from the most unlikely sources. Nevertheless, the disparity needs to be taken into account, as an abatement of the influence.

In Pagan times, natural objects—as the Sun, the Moon, the Stars, the Sky, the Ocean, rivers, trees, groves—were endowed with mind, and regarded as deities. This effect (it is now supposed), grew out of a class of influences distinct from the foregoing. Nevertheless, it operated in the way of imparting human emotions and purposes to the objects of inanimate nature; and the idea is fictitiously retained in poetry, while the belief has passed away.

The worship of stocks and stones is now shown to be not personification, as sometimes believed, but hallowed personal associations. The same also with sacred spots, groves and fountains, connected with some deity.

Wordsworth left behind him an inscription on a piece of shapeless rock. It had struck his fancy somehow, from constantly meeting his eye in his walks.

And from the builder's hand this Stone,
For *some rude beauty of its own*,
Was rescued by the Bard.

The interest could hardly amount to personification; yet, by the play of his own feelings while gazing upon it, he could work himself into an emotional fervour.

2. The principal conditions for the effective employment of Personification in awakening emotion are, first, the stimulus of some great leading emotion.

To give the interest aimed at in poetry through this special means, the imitation must express or embody one or more of our chief emotions—Power, Malevolence or Love. It requires a strong feeling to break through the immense difference between an oak and a powerful man, the sighing of the wind and a sorrowful utterance from a being like ourselves; whence the most emotional natures are the most readily touched. Shelley and Wordsworth indulge in flights of Personification that colder minds cannot approach or easily sympathise with. See, for example, Wordsworth's 'Lines Written in Early Spring,' where we have this saying—

And 'tis my faith that every flower
Enjoys the air it breathes;

and this—

The budding twigs spread out their fan
To catch the breezy air ;
*And I must think, do all I can,
That there was pleasure there.*

In fact, the Nature interest of Wordsworth is for the most part mingled with human thought and feeling. Hence, in the 'Ode on Immortality,' he bursts forth—

*Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.*

But, apart from such interest in nature, a bold personification needs strong feeling to support it, as in these examples.

Browning thus represents the feelings of a lady whose honour has been assailed, when a champion suddenly steps forward to vindicate her cause :—

North, South,
East, West, I looked. *The lie was dead,
And damned, and truth stood up instead.*

A lover serenading his mistress, and receiving no response, is made by the same poet to speak thus

Oh, how dark your villa was,
Windows fast and obdurate !
How the garden grudged me grass
Where I stood—the iron gate
Ground its teeth to let me pass !

There is dramatic propriety in thus representing strong feeling as interpreting nature in harmony with itself. The play of fancy in the last line carries the principle to its extreme length.

The same dramatic propriety leads to the combination of Hyperbole with Personification in the expression of love. For example, in 'Maud'—

The slender acacia would not shake
One long milk-bloom on the tree ;
The white lake-blossom fell into the lake,
As the pimpernel dozed on the lea ;
But the rose was awake all night for your sake,
Knowing your promise to me ;
The lilies and roses were all awake,
They sighed for the dawn and thee.

The personifications of intense sorrow may be seen abundantly in Shelley's 'Adonais'.

3. Second. The amount of similarity, as compared with the diversity, must be enough to justify the departure from actual fact.

The personifying process, being a case of similitude, is subject to the laws formerly laid down for Figures of Similarity. Great disparity or irrelevance is hostile to the success of the operation. There is a conflict between the avidity of the mind for the emotional effect and the repugnance caused by the accompanying unlikeness.

In the sustained Personification of Wordsworth's 'Ode to Duty,' the similarity is occasionally vague. For example :—

Thou dost preserve the Stars from wrong;
And the most ancient Heavens through Thee are fresh and strong.

In Ossian, Personification is often used with insufficient basis of resemblance: as—'Rise, Moon, thou *daughter of the sky*, look from between thy clouds'.

The effect of the sun beating on a rider during a desperate ride, is thus expressed by Browning:

The broad sun above *laughed a pitiless laugh*.

The similarity, though not great, is fitting, and the personification appropriate.

As with other similitudes, less of actual resemblance is demanded, provided some striking effect is gained by the personification. Thus Keats says of the nightingale :—

She sings but to her love, nor e'er conceives
How *tip-toe night holds back her dark-grey hood*.

4. Third. The effect is favoured by a measured comparison with human might.

When the great impersonal powers—as the ocean, the rivers, the winds, earthquakes—come into comparison or collision with human beings singly or collectively, and establish their vast superiority, the feeling of might is more strongly brought home to our minds.

It is this effect that Byron works up in the stanzas on the Ocean. There is personification throughout, and comparison is sustained by such touches as this: 'Ten thousand fleets sweep over thee in vain'.

5. Fourth. Much is gained by Succession to a Climax.

The influence of great qualities is enhanced by their being presented as the highest term of a succession, proceeding by gradual increase. The effect of a mountain height depends upon the number of intermediate heights that lead up to it.

The following, from Shelley, shows the climactic arrangement:—

Yet I endure.
I ask the earth, have not the mountains felt?
I ask yon Heaven, the all-beholding Sun,
Has it not seen ' The Sea, in storm or calm,
Heaven's ever-changing Shadow, spread below,
Have its dead waves not heard my agony '

6. In order to put these conditions further to the test, we have to distinguish between the two modes or degrees of Personification.

I. The ascription of feelings and will, together with distinction of gender.

This is seen at its highest pitch in Hebrew poetry. For example: 'The mountains and the hills shall break forth before you into singing, and all the trees of the field shall clap their hands'. 'The whole earth is at rest and is quiet; they break forth before thee into singing. Yea, the fir trees rejoice at thee and the cedars of Lebanon, saying, Since thou art laid down, no feller is come against us.' The opening chapter of the Lamentations of Jeremiah abounds in personification of the boldest kind: 'How doth the city sit solitary that was full of people! how is she become as a widow! she that was great among the nations, and princess among the provinces, how is she become tributary! She weepeth sore in the night, and her tears are on her cheeks,' &c.

This is to substitute a people collectively for an individual, and is not a great departure from literality, while the intensity of the emotion justifies the boldness of the figure.

The highest pitch is reached in such passages as the first of these, representing the hills singing and the trees clapping their hands. To take such a licence supposes an extreme and exuberant outburst of joy.

Shelley's 'Ode to the West Wind,' 'The Sensitive Plant' and 'The Cloud' are examples of bold personification sustained throughout. The 'Cloud' is the most coherent, but it passes from pure personification to ingenious tracing of cause and effect, expressed in highly poetic phrase :—

I sift the snow on the mountains below,
And their great pines groan aghast.

The literal and the metaphorical are here mixed up together, and the proper personality is not developed. We sympathize with the effects so described, and regard them as indications of some internal power, but what we feel is a surprise of causation, rather than an inspiration of personal might.

There is a greater approach to the personifying effect in such lines as :—

And all the night 'tis my pillow white,
As I sleep in the arms of the blast.

This is poetical, or nothing; it is different from the mere garnishing of a physical sequence.

Tennyson's 'Talking Oak' is equally devoid of the quality of personification. It is simply a device for bringing out the lover's feelings in dramatic form; a pillar, or other commanding object, would have equally suited the purpose. The oak is personified poetically, when its parts of resemblance to humanity (remote though they be) are so expressed as to recall human qualities—erectness, branching arms, resistance to the elements, endurance, gnarled robustness.

It will be seen that personification does not consist in making insentient objects perform all the minute actions of men or animals, but in the seizing of such features as have a real likeness to the human form, energies and expression—the moan of the sea, the sigh of the wind, the dash of the cataract. It flourishes better on passing allusion than on detailed description: although the modern nature poets, as contrasted with the ancients, have worked the interest to a great degree of minuteness.

7. Besides natural objects, personification is largely extended to Abstractions.

The abstract notions—Life, Death, Love, Anger, Friendship, Religion, Knowledge, Virtue, Liberty, Wisdom, Genius,

Hope, Pleasure, Evil—lead themselves to personification, in consequence of their being attributes of human beings. They derive a slight touch of vivacity by being regarded as persons. The occasion must admit of an elated strain of feeling; not more, however, than is habitual to poetry.

Can *Wisdom* lead with all her boasted power?

Let not *Ambition* mock their useful toil.

Begone dull *Care*.

When leagued *Oppression* poured to northern wars.

We have already seen the double effect of brevity and concentration on what is essential, arising from the employment of abstract terms for the corresponding concrete (See FIGURES OF SIMILARITY, p. 181.) The same advantages accrue by the still higher flight of personification.

The same effect may be produced with abstractions taken from attributes of the lower animals. For example :—

Amid the roses, fierce repentance rears
Her snaky crest.

In Collins's 'Ode to the Passions,' the selection of attributes are very much at random; but the detailed effects of each are more tersely given by the abstract form, and the delineation falls easily under the personal treatment.

Time, Eternity, Force, Night, Space, Immensity,—are farther removed from persons than the foregoing; yet, under circumstances that justify the bolder figures, they can be personified with effect. The vastness of the conceptions that they include causes them to take rank with the loftiest agencies of the world, and they enter largely into the vocabulary of the Sublime.

Milton's 'Hail, Holy Light,' is not strictly an abstraction. It personifies the most elevated of the powers of Nature. Heat and Magnetism might be equally personified, if they inspired the same intensity of emotion. In the aspect of fire, Heat is associated with devastating and destructive power, and in that capacity rises to personification. Fire-worship is a form of religion.

The effective use of personification to give vividness to abstract ideas, may be studied in 'L'Allegro' and 'Il Penseroso'. Melancholy, Darkness, Care, Laughter, Liberty, Night, Morn, Sleep,—are some of the ideas thus personified. On the other hand, the practice of personifying abstractions

takes a different turn in Johnson and other eighteenth century writers. For example :—

From bard to bard the frigid caution crept,
Till declamation roared, whilst passion slept;
Yet still did virtue deign the stage to tread;
Philosophy remained, though nature fled,
But forced at length her ancient reign to quit,
She saw great Faustus lay the ghost of wit:
Exulting folly hailed the joyful day,
And Pantomime and song confirmed her sway.

If there be any value in this, it is a species of vituperation, where the personifying words are used to give brevity and compactness.

The English language possesses an advantage in personification, by confining the masculine and feminine genders to persons. The effect is, besides, aided by the possessive case, which also is strictly applied only to persons. In the following instance the personification is weakened by the use of 'its' and 'it' instead of 'her' and 'she'. The neuter pronoun is used to avoid ambiguity, but produces a sense of discord :—

But who can paint
Like Nature? Can imagination boast,
Amid *its* gay creation, hues like hers?
Or can *it* mix them with that matchless skill,
And lose them in each other, as appears
In every bud that blows?

8. II. Attributing to things inanimate some quality of living beings.

The *silent* night, the *thirsty* ground, the *angry* sea, a *dying* lamp, a *speaking* likeness, the *sluggish* Ouse,—exemplify a familiar operation of rendering objects more vivid by epithets derived from persons. They are really a special form of the Metaphor, and must be judged according to the laws of Similitudes. Like other figures of resemblance, they may be appropriate and effective, or they may be wholly useless.

The same strength of emotion as in the higher form is not here necessary.

The subtle tracing of human aspects in the immense variety of the vegetable world—as indicating both strength and pathos—has been a progressing study of the poets. It is an important region of the far-reaching Nature interest, which is largely created, but not exhausted, by the personifying tendency. (See SUBJECTS.)

HARMONY.

1. Of all the conditions of a work of Fine Art, the most imperative is HARMONY.

A plurality of things affecting the senses or the deeper feelings of the mind, at the same time, may be emotionally indifferent to each other. On the other hand, they may be either harmonious or discordant, according as the feelings they suggest are in agreement or opposition.

The discovery was early made that harmony is a source of pleasure, discord a source of pain. In a harmonious succession of effects, the particular emotion aroused is intensified by the agreement; while in discordant effects, the separate emotional impressions are weakened by their opposition. But, besides this, there is a distinct pleasure in the feeling of emotional unison, and a corresponding pain when it is conspicuously wanting. In their extreme manifestations, the pleasure or the pain may be very acute. Artists have endeavoured in their productions to superadd the pleasure of harmony to the gratification of the simple feelings. Music is sweet sounds made sweeter by harmony. Poetry possesses far wider scope; being, so to speak, made up of—

high and passionate thoughts
To their own music chanted.

The pleasure of harmony, like the pleasure of beauty as a whole, increases at a rapid rate by delicacy of adjustment; and contrariwise with the pain of discords.

The subject has already come up, under FIGURES OF SIMILARITY. It will appear again, with reference to the sound of language, under the head of MELODY.

Harmony has to be considered on the great scale, in the adjustment of the parts of a lengthened composition, as an Epic, a Drama or a Novel. The Plot and Incidents must all work towards one result; Characters have to be made self-consistent; the Scenery and Surroundings adapted to the tenor of the events; the Language generally fitted to the Emotions to be roused. On the small scale, every distinct utterance—every stanza, sentence or line—has to be harmoniously constructed, if the highest effects of poetry are to be realized. It is in the study of these minute harmonies that rhetorical art can be best exhibited.

2. There are certain assignable emotions that are congruous, and certain others that are incompatible; but it is in the nice emotional meanings and associations of words, images and phrases that the most delicate test of harmony lies.

The poet must be on a clear understanding with his audience, and they with him, in respect to all the emotional associations of words. Hence, the need of an education on both sides.

To produce an effect of sublime grandeur, the images and the phraseology must be tintured with the special emotion. Above all, there must be an entire absence of everything that would suggest the commonplace, the mean, the little, the grovelling. Hence the weakness of the following:—

Graced as thou art with all the power of words,
So known, so honoured, *at the House of Lords*.*

The same writer says of the divine power that it—

Warms in the sun, refreshes in the breeze,
Glow in the stars, and blossoms in the trees,
Lives through all life, extends through all extent,
Spreads undivided, operates unspent;
Breathes in our soul, informs our mortal part,
As full, as perfect, *in a hair as heart*.

The last line is felt as a descent from the grandeur of the previous description, and this unpleasing effect is increased by the alliteration.

Strength and Pathos will be found to be so far opposed, that, in their more decided forms, they must not concur in the same situation; they may, however, succeed one another by a rapid transition, or be mutually modified till they cease to conflict. The extremes of malevolence and love or affection must not meet without an interval for the mind to accommodate itself, while the objects of the two must be different; yet the milder phases of the feelings are not incompatible.

* "It seems incredible that Pope could have allowed this piece of bathos to escape from his pen. The specimen of antichmax given in Scriblerus, 'Art of Sinking' (Roscoe, 5, 257).

'And thou, Dalhousie, the great god of war,
Lieutenant-Colonel to the Earl of Mar,'
is not more ridiculous than that here committed by Pope himself." (Mark Pattison.)

Browning's 'Lost Leader' illustrates both points. In the first place, there is, throughout, a combination of Strength and Pathos without discord. Strength is felt in the form of moral indignation and quiet confidence of success; Pathos in the sadness of a great man's apostasy. Thus—

Shakespeare was of us, Milton was for us,
Burns, Shelley, were with us,—they watch from their graves!
He alone breaks from the van and the freemen,
He alone sinks to the rear and the slaves.

The strength and the pathos are both of the calmer sort; the more intense forms of either feeling could not so easily blend without contradiction. Further, the poem shows the combination of anger and affection; but the anger shades into sorrow, and the affection appears in the form of pity. For example:—

Life's night begins: let him never come back to us!
There would be doubt, hesitation and pain,
Forced praise on our part—the glimmer of twilight,
Never glad, confident morning again.

Among animals, the mother tending her young is liable to rapid transitions from affection to resentment. This is the rude type of chivalry, which combines the gratification of the two opposing emotions—love and hate, amity and enmity.

The gay or light-hearted condition of mind is incompatible with grief, anxiety and seriousness.

There is a strong incompatibility between the warmth of feeling and the coldness of scientific or matter-of-fact calculation. The language of emotion must be carefully freed from cold scientific phraseology.

Equally opposed to feeling is the statement of qualifying conditions. Herein is one great contrast between poetry and the ordinary prose.

In Shelley's 'Skylark,' the limitation contained in the opening stanza is slightly out of harmony with the strong feeling expressed:—

Hail to thee, blithe spirit,
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart.

The following, from Keats, contains a markedly jarring element, owing to the introduction of a cold prosaic expression:—

Fresh carved cedar, mimicking a glade
 Of palm and plantain, met from either side,
 High in the midst, in honour of the bride:
 Two palms and then two plantains, *and so on*,
 From either side their stems branched one by one.

Shelley, in a passage of strong feeling, thus writes:—

Antonia stood and would have spoken, when
 The *compound* voice of women and of men
 Was heard approaching.

The word 'compound' is hardly in tune with the occasion.

Harmony is a principal feature in those poets that are said to be correct, or polished, in contrast to such as excel in originality and profusion of thought and language. To polish is the work of the later poets, when the field of invention has been narrowed by their numerous predecessors.

The absence of felt harmony in a succession of emotional effects, even when there is no discord, involves a loss of power. In this passage from Ossian, the impression is weak from the want of distinct harmony among the ideas, as well as from the vagueness and exaggeration of the comparisons:—'As a hundred winds on Morven; as the streams of a hundred hills; as clouds fly successive over heaven; as the dark ocean assails the shore of the desert; so roaring, so vast, so terrible, the armies mixed, on Lena's echoing heath' In Keats's 'Endymion' may be found not unfrequently a profusion of thoughts impressive enough when taken in separation, but having no distinctly felt emotional congruity.

It is something more than mere harmony, although still included in correctness or polish, to avoid grating on any of our sensibilities, while producing agreeable effects. A smaller amount of pleasure-giving touches will be acceptable, if there be an entire absence of jars, whether discords or others. The grand opening of the poem of Lucretius is an instance in point.

In his determination to draw poetry from the most ordinary facts and circumstances, Wordsworth sometimes introduces elements that jar on the feelings, without any adequate compensation. See examples in 'Simon Lee'.

3. In setting forth subjects of a repugnant character, there may be a softening or alleviating effect in the adjustment of the harmonies. There may also be the opposite.

As examples we may quote Shelley's 'Sensitive Plant' and Tennyson's 'Mariana in the Moated Grange'.

The first three stanzas of Shelley's 'West Wind' contain harmonies that aggravate rather than alleviate the baleful influences attributed to that wind.

The 'Meeting of Witches' in Ben Jonson's *Masque of Queens* is well sustained in keeping for its particular purpose.

The witch scenes in *Macbeth*, and in *Faust*, are purposely made horrible; they chime in with the horrors of the action. Scenes that, in their nature, are peaceful, happy and virtuous, would appear incongruous and discordant unless worked up with a view to contrast.

How far the horrible can be carried in such cases, is a matter of delicate adjustment. The permissible limits are illustrated in the paraphernalia of mourning for the dead; the apparel of the mourner is gloomy and sombre, but not loathsome. There is even costly refinement in the weeds of the wealthy. To carry a skull in a funeral procession would be revolting; to paint it on the hearse is thought fitting.

The assemblage of monstrous products in the witches' cauldron is rendered endurable by not going beyond remote suggestion of the horrible. We hear of the 'liver of blaspheming Jew,' 'nose of Turk and Tartar's lips,' and worst of all, 'finger of birth-strangled babe;' but the indication is so slight that imagination does not pursue the hideous details.

In 'Tam o' Shanter,' we have an enumeration of yet more repulsive objects as exhibited at the dance of 'warlocks and witches' in Alloway Kirk. There is the same ground for it in the harmony with the situation; but the description is given with repulsive details.

4. The harmonious on the great scale comprehends the agreeable effect of UNITY in multitude.

Unity, as already seen, applies to the Sentence and the Paragraph; and is an aid to ease of comprehension. In a longer work, it implies perceptible adherence to a plan, wherein every detail finds a suitable place and a definite relation to the whole. In the Dramas of Shakespeare, there is a well-marked Unity of this kind; although the unities of Time and Place, as laid down by Aristotle and the French critics, are little regarded. Wordsworth is a good example of unity; not so Shelley.

EXAMPLES OF HARMONY AND DISCORD.

First is a short example from Coleridge :

Silent icicles
Quietly shining to the quiet moon.

There is here a harmony of quietness or repose ; the icicles in their stillness shining under the ray of the equally still moon.

From Milton's 'Hymn on the Nativity,' we may quote the following stanza (5) :

But peaceful was the night
Wherein the Prince of light
His reign of peace upon the earth began.
The winds, with wonder whist,
Smoothly the waters kist,
Whispering new joys to the mild Ocean,
Who now hath quite forgot to rave
While birds of calm sit brooding on the charmed wave.

There is a general harmony here, and nothing more. The winds are still, the Ocean is mild, and the birds repose calmly on the wave. There is Milton's peculiarity of introducing a contrast of strength or violence—'forgot to *rave*'—by way of heightening a peaceful picture. It proves the character of his genius, that he will seldom, if ever, be found making a contrast when the subject is grand or terrible ; he then accumulates images all in one direction. See, as an example, among many, the passage on Sin and Death.

His avoidance of realistic and painful harmonizing horrors, in a painful subject, can be abundantly shown. Thus, in *Lycidas* :—

It was that fatal and perfidious bark,
Built in the eclipse, and rigg'd with curses dark,
That sunk so low that sacred head of thine.

He could hardly have said less in denouncing the ship ; he spared us the pain of reflecting on the worthless and unprincipled builders or owners, and put the blame upon fictitious and painful circumstances.

The reserve of Shakespeare, in such circumstances, already alluded to, is strongly marked in the crowning instance of the terrors of death : 'Ay, but to die'.

Very different from this is the realistic description of Jeremy Taylor or Jonathan Edwards ; their aim being persuasion, and not artistic pleasure.

Most notable in Shakespeare is his unfailing dramatic background of nature to suit the incidents of the story. In connexion with this point in 'Julius Cæsar,' Mr. Moulton makes the following pertinent observations on the employment of such harmonies

generally: "The conception of nature as exhibiting sympathy with sudden turns in human affairs is one of the most fundamental instincts of poetry. To cite notable instances: it is this which accompanies with storm and whirlwind the climax to the Book of Job, and which leads Milton to make the whole universe sensible of Adam's transgression:

Earth trembl'd from her entrails, as again
In pangs, and Nature gave a second groan;
Sky louded, and muttering thunder, some sad drops
Wept at completing of the mortal sin
Original.

So, too, the other end of the world's history has its appropriate accompaniments: 'the sun shall be darkened and the moon shall not give her light, and the stars shall be falling from heaven'."

The Greek poets were not wanting in this harmonious adjustment. Of the 'Prometheus' of Æschylus, Symonds remarks: "The scenery of his drama is in harmony with its stupendous subject. Barren mountain summits, the sea outspread beneath, the sky with all its stars above, silently falling snowflakes and tempestuous winds, thunder, and earthquake, and riven precipices, are the images which crowd upon the mind. In like manner the duration of time is indefinitely extended. Not years, but centuries, measure the continuance of the struggle between the sovereign will of Zeus and the stubborn resistance of the Titan."

In Coleridge, the delicate harmony of the thoughts is unsurpassed: yet the sweetness of the language, as sound and metre, is perhaps still more apparent. For sustained harmony of imagery alone, we have scarcely a rival to Keats's 'Ode to the Nightingale,' more especially the second stanza.

Tennyson's attention to Harmony is conspicuous. In 'In Memoriam,' Sect. xi., we have a picture of calm despairing sorrow, with scenery to harmonize, which may be contrasted with the passionate grief of *Œnone*. The 'Lotus-Eaters' is a study in harmonious effects. The harmonies with love in its various phases are abundant in 'Maud'.

Gray, in the 'Bard,' displays a want of keeping when he winds up his thrilling denunciation of the entire race of English sovereigns with the fulsome flattery of Elizabeth. This might have been reserved to a different occasion.

The mixture of our two vocabularies is unfavourable to delicate harmonious adjustments. In Pathos especially, classical terms are apt to have a cold or jarring effect.

IDEALITY.

1. To depart from actual facts, with a view to greater pleasure, is the essence of IDEALITY.

The human mind is at once dissatisfied with actual things, and capable of taking delight in the mere conception of what is higher and better. The poet accommodates himself to this peculiarity, and supplies ideal pictures; he brings to bear all his special powers of creation, selection, omission, adaptation and elevation of circumstances, together with the superadded charm of the poetic dress, which the absence of restraints enables him to make more perfect.

In Scenic delineation, besides completing the harmony, the poet goes beyond nature in the richness of the accumulation, and colours the language with glowing illustrations. Such are the chosen scenes of Romance and of Fairy-land, the happy valleys and islands of the Blest, the gardens of the Hesperides, the Elysian fields and the pictures of Paradise.

The portraying of Characters likewise undergoes the idealizing process. Men and women are produced with larger intellects, greater virtues, higher charms, than life can afford; it being agreeable and stimulating to contemplate such elevated natures. The bright points of real character are set forth, with omission of the dark features; strong qualities are given, without the corresponding weaknesses; and incompatible virtues are combined in the same person. The courage of youth is united with the wisdom and forbearance of age. Lofty aspirations and practical sense, rigid justice and tender considerations, the *fortiter* and the *suaviter*, are made to come together, notwithstanding the rarity of the combinations in the actual.

The grace of the feminine character added to the force of the man—the manly, and not the masculine, woman—has been a favourite ideal in all ages; it was embodied in Pallas Athenê (Minerva) and in Artemis (Diana), and is reproduced abundantly in our own Poetry and Romance. In one of the Icelandic Sagas, we have “a heroine possessing all the charms of goddess, demi-goddess, earthly princess and amazon”.

Human society labours under a chronic want of disinterestedness and mutual consideration on the part of its members, and, as an ideal compensation, there is a demand for select or heightened pictures of love, devotedness and sympathy.

The ideal of Story consists in assigning the fortunes and destinies of individuals with greater liberality and stricter equity than under the real or actual. The miseries as well as the flatness of life are passed over, or redeemed; the moments of felicity are represented as if they were the rule; poetic justice is supreme, and measures out to each man his deserts; mixed and bad characters are admitted along with the good, but all are dealt with as the poet's, which is also the reader's, sense of justice demands.

The severe and difficult virtues of Prudence, Judgment and

Calculation are slighted; and success made to follow the generous and uncalculating impulses of the heart.

Love, Beauty and Innocence are made triumphant over brute force and savage ferocity; as in the 'Una and the Lion' of the *Faerie Queene*.

The animals that interest us—the nightingale, the lark, the thrush, the robin—are conceived as spending their lives in unbroken felicity.

Spring is surrounded with ideal glories, on a slender basis of fact.

The poor are occasionally assumed to have a high order of virtue peculiar to themselves.

Beneficent despotism, absolute authority in good hands, is a favourite ideal. Or, as otherwise expressed, 'might is right'; 'the strong thing is the true thing'.

The Actual is marked by numerous and varied circumstances and conditions: some favourable, others unfavourable, to our happiness. The good and the evil are inseparable in human life. A monarch, or a man of wealth, possesses great means of enjoyment; he is no less certainly exposed to incidents that mar his delights. The Ideal presents only the good side of a brilliant lot; thus giving rise to disappointment when brought into comparison with fact.

So great is the charm of many forms of represented bliss that we welcome the picture, even when we know that it omits the drawbacks inseparable from the reality. Thus is to indulge the so-called 'Pleasures of the Imagination'.

The realistic picture is characterized, among other things, by a restoration of the omitted shadows.

The contrast of the Ideal and the Real is finely touched in Keats's 'Ode to a Grecian Urn':—

Heard melodies are sweet, but those unheard
Are sweeter: therefore ye soft pipes play on.

2. Ideality appears in two distinct forms; one representing the facts of experience in greater perfection than is really attained, the other picturing a state of things out of all relation to actual life.

The first of these forms is seen in the ideal characters, striking coincidences, happy conclusions and poetic justice of ordinary novels and poetry. These pictures are still viewed as representations of real life, notwithstanding that the characters and actions are exaggerated beyond ordinary experience; and the pleasure they give is that illustrated in the figure *HYPERBOLE*.

The other form of Ideality is exemplified in the 'Arabian

Nights,' 'Gulliver's Travels' (apart from their satirical purpose), the 'Faërie Queene' and, in general, all stories of fairies, genii, ghosts and other supernatural agents. In such cases, the stories have little, if any, relation to natural life, and the reader does not think of such a relation; the pleasures they give depending on other circumstances. Such a story as Mrs. Shelley's 'Frankenstein' and much of Rider Haggard's romances comes under this head. Keats's 'Endymion' and 'Hyperion' are of the same class; and, indeed, to us, whatever it may have been to the original readers, such is all the mythological poetry of the ancients.

3. The main conditions for all forms of Ideality are the following:—

I. The emotions or passions appealed to must be naturally powerful; they must include our deepest susceptibilities: Love, Malignity or some form of our many-sided Egotism. We can take pleasure in the mere conception of things that stir those feelings, even though the actual fruition is absent.

The sensual pleasures are less suitable, because of their being accompanied with too strong a craving for the reality; which craving, if ungratified, is a cause of pain. The imagination of a feast gives more pain than pleasure to a hungry man.

The case is very much altered when the idea is a prelude to actual gratification. This, however, is not a true test of Ideality in itself. Still, when the unknown and imagined offers a prospect of better things than we already have, as is done by truth in the shape of probability, our hopes are kindled, and the charm of the picture is then intense. This gives a fascination to Bacon's ideals of the progress of knowledge. All such gratification appeals to our egotism, in the shape of collective self-interests.

II. The creation must be successful in stirring the emotions appealed to. It must be thoroughly well managed for doing the right thing and no more. This includes all the details of poetic sufficiency; the proper selection and adaptation of materials, according to the laws of poetic emotion. Such grand successes were the Homeric creations, which stirred the Greek mind for a thousand years, and are not lost upon us moderns. The characters of Helen, Andro-

mache, Achilles, Ulysses, were pure ideals, but so conceived and executed as to be a perennial charm.

4. The limitations imposed by the consideration of Truth are not strict or narrow, and are meant to be subservient to the general effect.

When a bright ideal is held out to us, there is a very important distinction, as regards its influence, between the unrestricted licence of imagination, and ideality regulated by truth or probability. If the laws of emotion are attended to, the wildest fancies may give pleasure. But, when the picture is both well imagined and true to fact, we obtain a satisfaction of another kind. We can apply the example as a lesson, warning or encouragement for ourselves; we can base hopes upon the prospect; and thus derive some of the relief and refreshment accruing from an alleviation of the burdens of life. The happy combination of Poetry with History, or with Science, when possible, may be a loss in imaginative sweep, but a gain in solidity of footing.

The usual ending of a Romantic plot in the union of the lovers is a tolerated ideal, because it gratifies a strong emotion, and because the happiness of wedded love is a splendid possibility, occasionally realized. There is a basis of nature for the delightful expectation.

Compare, on the other hand, Marlowe's poem, 'The Passionate Shepherd to his Love,' which in its ideality passes all reasonable bounds; hence the scathing lines of Sir Walter Raleigh, by way of exposing the hollowness. The beauty, great as it is, hardly redeems the want of truth.

Coleridge's poem, 'When I was young,' can barely atone by its emotion for its want of truth. The happiness of early years is idealized to excess; and the feeling of the piece is a mournful, depressing melancholy. Nothing but the poetic treatment remains to inspire us.

It is a rule of criticism, on this subject, that, in idealizing pictures from actual things, the departure from nature should not extend to incompatibility, or contradiction of the laws of things. It would be censurable to describe a moonlight night as following a solar eclipse; to introduce a man 150 years old; or to assign to the same person the highest rank as a poet, and as a man of science. But rare and fortunate conjunctions may be made use of, and even such conjunctions as have never been actually known to occur, provided they are such as might occur. Poetical justice is sometimes realized in fact, and the only thing against nature would be

to set it up as the rule. It was remarked by Hobbes: 'For as truth is the bound of the historian, so the resemblance of truth is the utmost limit of poetical liberty'. 'Beyond the actual works of nature a poet may go; beyond the possibilities of nature never.' Scott has been blamed by Senior for introducing lucky 'coincidences' beyond all the bounds of probability, and of admissible exaggeration.

On the other hand, when we give ourselves up to the enjoyment of what is entirely out of relation to the facts of experience, our first demand is self-consistency. We have entered a new world, but we require that that world should be a conceivable, if not a possible, one. In this element of self-consistency, 'Gulliver' is conspicuous; all the life and institutions of Lilliput, Brobdignag, &c., being ingeniously fitted to the fundamental idea. In Washington Irving's 'Rip Van Winkle,' the conception of a man coming back to life after many years of sleep, which seemed but a day to himself, with all the misunderstandings resulting, is consistently worked out. Keats's 'Endymion' is deficient in consistent adherence to a definite conception of his imaginary world.

But, further, there must be overpowering interest in the representations; that is to say, they must satisfy the laws that regulate the rise of emotion, its maintenance, its remission and its subsidence. Mere intellectual consistency is not enough. The 'Midsummer Night's Dream' and the 'Faerie Queene' sustain this interest by their poetic beauty.

5. The Ideal is powerfully helped by distance, obscurity and mystery. Everything then favours and nothing checks the outgoings of the imagination.

The slightest touch of remoteness in place or in time is apt to have thrilling influence. A good example is afforded in Wordsworth's lines:—

Will no one tell me what she sings?
Perhaps the plaintive numbers flow
For *old*, unhappy, *far-off* things,
And battles *long ago*.

The famous 'Ode on Immortality' is, from its subject, adapted to the suggestiveness and charm of Remoteness; and the poet works up the effect accordingly.

It is in the far Past, that poets have located the Golden Age: to be reproduced somehow in a distant or millennial future.

The mixture of the supernatural with the natural, as in nearly all ancient poetry, and in 'Paradise Lost,' destroys the sense of reality, except in so far as the poet makes his personages work according to human analogies, and provides

expression for human situations. The Homeric Greeks treated the Deities as actual beings, and the *Iliad* as a representation of actual transactions, slightly coloured. With us, to introduce a supernatural agent, like Hamlet's ghost, is almost to take away our sense of actual life. If we see a murderer found out by everyday means, we are warned of the risks attending the crime ; but if a ghost from the other world is necessary, we either treat the story as a mere play of imagination, or draw the lesson that murder may pass undetected.

6. By a nearly total abnegation of the Ideal, we may still achieve what is termed Realistic Art. This depends for its effects on successful IMITATION.

Realism, in its inartistic sense, is truth to fact, irrespective of agreeable or disagreeable consequences. In this sense, to call a work too 'realistic' is to imply that the harsh or repulsive features of a coarse original have not been withdrawn, covered over, or softened by appropriate handling. The murder of Desdemona on the stage, with scarcely any concealment, is usually considered a piece of admissible realism.

There is another kind of realism, truly artistic in its character, where literality is sought in order to display the power of imitation. Poetry is one of the Imitative Fine Arts. Its subjects are largely derived from nature and life. Now, the skill shown by an artist in imitating or representing natural appearances, or incidents, on canvas, in marble, or in language, is a new and distinct effect, which excites pleasure and admiration ; truth in Art is then a name for minute observation, and for the adapting of a foreign material to reproduce some original. This makes the Realistic school of Art : in Painting, Hogarth and Wilkie are examples ; in Poetry, Crabbe is a notable instance ; while in Prose Fiction, the modern tendency is all in the realistic direction.

The Realistic artist can afford to be so far truthful as not to mislead us with vain expectations. Standing mainly upon the interest of exact imitation, or fidelity to his original, he does not need to leave out the disagreeables and drawbacks inseparable from things in the actual.

NOVELTY.

1. Under the head of Novelty, we include, also, Variety, Remission and Proportional presentation. The highest form is expressed by Originality.

Novelty is not itself properly an emotion, like Love, Revenge or Fear; it is the expression of the highest force of all stimulants when newly applied.

In the real world, few things have the same effect after repetition. So in language; it is usually on the first encounter of a striking image or thought, that the resulting charm is at the highest. Novelty is the condition of many of our chief pleasures.

The literary works that have fascinated mankind, and earned the lofty title of genius, have abounded in strokes of invention or originality: witness Homer, Æschylus, Plato, Lucretius, Virgil, Horace, Dante, Chaucer, Spenser, Shakespeare, Milton, Dryden, De Foe, Pope, Swift, Addison, Gray, Goethe, Scott, Byron, Coleridge, Wordsworth, Shelley, Keats. No combination of other merits could place any one in the first rank of poetic fame.

2. Originality is qualified by the demands of the other conditions of Style.

A distinction has always been made between Invention and Refinement or Polish; some writers excelling in one, and some in the other. It has been usual to represent this distinction as one of the points in the comparison of Homer and Virgil. Among moderns, Shakespeare is pre-eminent in Originality, while occasionally deficient in the arts that constitute Elegance. Milton combines both merits. Shelley's great poetic force belongs rather to Invention than to Polish; Gray is remarkable for attention to the arts constituting Elegance and Refinement. Seeing that we must take poets as they are, we have to accept superiority in the one excellence as atoning for inferiority in the other.

3. Next to absolute originality is Variety, or the due alternation of effects.

Apart from entire novelty, we may derive enjoyment by remitting, varying or alternating modes of agreeable stimulation. After a sufficient interval, one can take delight in

revisiting impressive scenes, and in re-perusing great literary compositions.

4. Variety is sought in all the constituents of style.

The frequent recurrence of the same sound is unpleasing, Hence it is a law of melody to alternate the letters of the alphabet. (See MELODY.)

So in Metres. While each metre has a definite form, not to be departed from, there may be a great many variations within that form. Shakespeare excels every other writer of blank verse in ringing changes within the type.

5. The varying of Words is a means of rhetorical effect.

The following is an example from Helps :

'The voyage is recommenced. They *sail* by the sandy shore of Araya, *see* the lofty cocoa-nut trees that stand over Cumana, *pursue their way* along that beautiful coast, *noticing* the Piritu palm of Maracapana, then *traverse* the difficult waters of the gloomy Golofo Triste, *pass* the province of Venezuela, *catch a glimpse* of the white summits of the mountains above Santa Martha, *continue on their course* to Darien, now memorable for the failure of so many great enterprises—and still no temple, no great idol, no visible creed, no cultus.'

The studied variation of the terms is often carried too far; and there is seen in some eminent writers a readiness to incur repetition to a degree that would once have been reckoned inelegant. In this sentence from Macaulay, we find both variety and repetition: 'As there is no stronger sign of a mind destitute of the poetical faculty than *the tendency to turn images into abstractions*—Minerva, for example, into Wisdom—so there is no stronger sign of a mind truly poetical than a *disposition to reverse the process, and to make individuals out of generalities*'.

Copiousness of language is thus a condition of literary genius. Here also Shakespeare stands pre-eminent; his superiority being shown by a numerical computation of his vocabulary. It has been remarked of Victor Hugo that the number of words used in his writings is very great in comparison with other French writers.

The demand for copiousness and variety of diction is opposed to the prescription, sometimes given, to adhere as closely as possible to our purely Saxon vocabulary. Even when Saxon terms are adequate to express our meaning, we need not always forbid ourselves the use of the classical equivalents.

6. Variety is sought also in the length and structure of Sentences.

However well composed an author's sentences may be, the frequent repetition of the same form becomes wearisome; the more so, if the form is marked in character.

There is a manifest overdoing of one type in the curt sentences of Channing and of Macaulay, and in the artificial balancing of Johnson, and his imitator, Gibbon.

7. Alternation is requisite in Figurative effects.

It is an abuse to deal exclusively in any one figure; while figures altogether may be out of proportion. In the *Philippics* of Demosthenes, the Interrogation occurs too frequently. Pope's *Epigrams* are carried to excess. The interest of a composition may be best sustained by employing all the Figures in due alternation; now a simile or a metaphor, at another time a metonymy, then a contrast, again an epigram, a hyperbole, an interrogation or a climax.

8. Still wider in sweep is the demand for varying the Interest as a Whole.

To impart the highest enjoyment by a verbal composition, or any other production of art, it is necessary to work upon the most powerful feelings of the mind. This does not exclude the appeal to the less powerful. On the contrary, every legitimate source of interest should be drawn upon, with the understanding that the space occupied is exactly in proportion to the value as interest. The love passion being, in every respect, a first-class emotion, it occupies a leading place in poetic story. Nevertheless, it is intermitted, and alternated, not merely with other first-class emotions, as malignity, but with minor forms of interest, such as the common utilities of life; and if these are dwelt upon only in proportion to their degree of charm, their introduction is so much gain.

It is possible to protract the glow of any single passion, by varying its embodiment, or multiplying its situations, accessories and surroundings,—as in the invention of a complex plot. This is one of the many forms of poetic invention.

It is only after reviewing the special qualities of style that the various kinds of interest can be classified and their

respective values assigned. The best criterion of interest is endurance without weariness. Mr. Matthew Arnold is fond of quoting a Greek proverb—‘Tell me a good thing twice’. As individuals differ greatly in their susceptibility to every kind of emotion, the measure of the degree is the time of endurance with pleasure.

An important part of literary criticism consists in tracing the adoption of figures and other effects already used, but with improvements in the application of them. This is one of the forms of refinement in poetical art. Gray is a well-known example: his images are in many instances borrowed, but with more or less of gain in the new setting.

ACTION AND PLOT.

1. In addition to the recognized importance of narrated Action in evolving the emotions, we have to take note of the peculiar feeling of *suspense*, commonly called the interest of PLOT.

In following most narratives, our attention is kept alive by a desire to learn the conclusion; and the attitude of suspense is accompanied by a peculiar emotional condition whose recurrence is counted among our undying pleasures. This interest was adopted into poetry from the very earliest days; and its modes have been cultivated both in Poetry and in Prose Fiction to a high degree. A plot is essential to the novel or romance, although writers differ greatly in the complexity and ingenuity of their plots. The construction of a plot is well known to be a perpetual demand upon the ingenuity of authors of fictitious tales; readers being already familiar with so many existing ones.

2. The leading conditions of plot interest are:—

(1) Uncertainty in regard to the issue of events in progress. This is the most essential and universal requirement.

(2) The feelings have to be aroused in favour of a particular issue. A moderate degree of preference for one conclusion keeps up the agreeable suspense; while utter indifference to the termination would invalidate the effect.

(3) The conclusion is protracted so as to give scope for the attitude of suspense.

(4) It is usual to supply fluctuating indications, whereby the probable issue is made to flit about in different directions. In this way the pleasurable excitement is prolonged and increased. Nevertheless, the interest in the final issue must not be so intense that unfavourable omens will be felt as simply painful. We can afford a certain lowering of the chances of the side we prefer, with an adequate compensation in the rebound of final success.

The trial scene in the 'Merchant of Venice' is a case of tension carried to the extreme point of endurance.

(5) If the end can be made a surprise after all, while still agreeing with our wishes and feelings, the effect is all the greater.

Plot is not merely an independent means of interest; it also affords scope for the evolution of the intense emotions. It is, moreover, a collateral means of attaining unity in narrative composition.

When plot is wanting, the interest of a poem must be supported by the power of the isolated passages. Speaking of Young's 'Night Thoughts,' Campbell remarks—'The poem excites no anticipation as it proceeds'. 'The power of the poet instead of "*being in the whole*," lies in short, vivid and broken gleams of genius.'

In History, no less than in Poetry and Fiction, the interest of a plot may be developed. The historian is limited to his facts, but these may be so arranged as either to gain, or else to lose, the interest of plot; and the same thing applies to the narration of the simplest story.

REFINEMENT.

1. By the aid of poetic handling, the grossness of the strong animal passions can be transformed and converted into REFINED PLEASURE.

Such feelings as the sensuality of love and eating, or the coarser forms of malevolence, are not accepted in polite literature. It is possible, nevertheless, to make them yield products not unsuitable to the purest poetry.

The gross pleasures, in their naked presentation, are not merely objectionable on moral grounds: they have the further defect of being violent and therefore transient. To moderate and prolong their agreeable tremor, is one of the

achievements of Art in general, and of Poetry in particular. It is this operation that gives another meaning to the mode of defining poetry by help of the term 'spiritualizing'.

The principal examples are the following: Eating and Drinking; Sexual Love; Malevolence; Tender Feeling; together with Utilities of the grosser kind, as the appliances for removing filth, and for the treatment of diseases.

The refining process also finds scope in the emotion of Fear; mitigating the painful effects, and distilling out of them small portions of pleasure.

2. The methods that have already come under review, for this object, are chiefly these:

(1) The Euphemism (PART FIRST, p. 183). The primary intention of this figure is to keep out of view a repulsive or painful subject that must nevertheless be referred to. The method employed—namely, to point to something different, which, however, in the circumstances, lets the true meaning be known—applies to the palliation of coarse effects generally.

(2) Innuendo or Suggestion (p. 212). This states more precisely the operation implied in the euphemism. When the wholesale slaughter of human beings would excite revulsion and disgust, it is left to distant suggestion; thus, a sanguinary battle is described as being attended with 'considerable loss'. An agonizing struggle is simply 'painful'. Swift's cannibal proposals regarding Irish children are too horrible either for a jest or for irony; but he throws a veil over them, by using the language of the shambles, and making us think rather of calves and lambs.

(3) The Ideal. It is the nature of Ideality in Poetry to put everything in the most favourable aspect to suit our feeling. The grossness of eating is done away with in the feasts of the pagan gods, and in the nutriment of the angels in Milton.

(4) Harmony (see p. 34).

(5) Plot. The operation of plot has been already explained; as also its magical power of protracting our enjoyment in connexion with the stronger passions (p. 46). The interest of a romance is spread over numerous details, before reaching the denouement.

3. The following are additional arts of Refinement:

(1) The various devices of Language contribute largely to the moderating and protracting of our strong passions. Metre is known to exercise a control over the violence of the feelings; so the polish, elegance, splendour and elevation of the language generally, impart an agreeable diversion of mind, which calms the fury of the excitement. The ceremonial of worship is calculated to convert an outburst of religious emotion into a gentle and enduring flame. Polished circumlocution is one of the habitual means of cooling the heat engendered by the war of words in debate. To call attention to beauties of pure form, is to draw off the mind from the grosser aspects of things; as in the Greek sculpture.

(2) Reviewing the chief methods for attaining the desired end, we find them summed up under *MIXTURE*, with which is included *Diversion* and *Dilution*.*

For example, eating and drinking, though highly important to us in the reality, and interesting even to think of, are too purely sensual to be treated in art, unless by being imbedded in surroundings that divide our regards. Homer has abundance of feasting, but it is either in connexion with sacrifices to the gods, or mixed up with hospitality, which was equally sacred in his eyes.

So the Trojan War involves untold miseries; but Achilles, the author of the misery, is shown to have an amiable side. This does not remove the painful elements, any more than the stimulus of tea is abolished by the softening addition of sugar and milk. But the consequence is to reconcile us to an amount of malignant pleasure that, in its unmixed form, would grate on other sensibilities of the mind.

4. Fear unalloyed is a painful passion, and ministers to pleasure only by reaction.

For abating the pain of the state itself, and for enhancing the pleasurable rebound, the artist has recourse to fictitious terrors, as in Tragedy. The foregoing arts of mixture, dilution and diversion are available to qualify the painful side, while allowing the pleasure to spring from the remission or relief.

* There is an illustrative parallel to this in the practice of using sugar and milk with tea. Many persons cannot partake of the stimulation, if the tea is given by itself; even dilution would not overcome the repugnance. The mixture has the happy effect of leaving the stimulus in full force, while yet so divesting and otherwise engaging the organ of taste, that the harshness proper to the tea by itself is no longer discerned.

CHARACTERS.

1. CHARACTER is the continuous and consistent embodiment and manifestation of personal feelings and doings.

While every action of a person operates on the spectator according to its own nature, and is so judged, there is a certain harmony in the conduct of individuals, which is designated their Character.

The interest attaching to isolated displays is multiplied by repetition, and makes the collective interest of a personality. Our admiration of a single act of nobleness is transformed into a new product, admiration of the nobleness of a life. The principles of critical judgment are the same for both cases.

2. The treatment of Character in Art involves regard to consistency in its development.

When a character is introduced in narrative, we expect it to agree with itself, or to be in accordance with the type intended by the author.

3. The choice of Characters is not limited to intrinsic attractions.

Among characters intrinsically attractive, we place, first, those that rise above the ordinary in any form of excellence—physical, moral or intellectual. Among the least tolerable are the purely common-place.

The physically defective, the morally bad, the intellectually stupid,—would all seem in poetry, as in real life, naturally devoid of interest, not to say repellent. Yet, by particular kinds of management, even these can be made to enter into art-compositions.

Among the most mournful incidents of our precarious existence, is the loss of reason. Looked at in itself, the spectacle of insanity ought to give us only unmingled pain: our pity yields no adequate compensation for the shock to our feelings. Yet, the insane have been frequently employed for poetic purposes. In the ancient world, a certain mysterious reverence was maintained towards them: they were supposed to be inspired by some good or bad demon. Even when viewed more literally, they can be made use of as an illustration of the tragic consequences of crime and calamity. Their incoherent utterances are shaped so as to have some

bearing on the progress of a story. We need refer only to Shakespeare's *Hamlet* and *Lear*.

Not far removed in point of misfortune is idiocy; yet this is also turned to account. If the subject is amiable, our pity warms into affection; if the opposite, the idiot may still be made use of, as an instrument of punishment and annoyance to those that deserve such treatment. The half-witted fool or jester, with his ingenious, irresponsible sallies, was once a favourite in courts. Nevertheless, an idiot as such is not a subject of interest; and Coleridge charges Wordsworth's treatment of his 'Idiot Boy' with serious defects.

Poverty and squalor are of themselves repellent; and are admissible only by the help of special management. When the poor exemplify the amiable and self-denying virtues, they command respect. Their condition can also be redeemed by the display of contented mirth and jollity, as by Burns in 'The Jolly Beggars'; or by heroic defiance—'A man's a man for a' that'. A king reduced to poverty, like *Œdipus*, is a tragic hero. Abundant effects of the humorous have often been derived from the class.

Silliness would seem the most intractable of all qualities. Yet, silly persons are often rendered interesting, their silliness being skilfully guided for effect; as in Shakespeare's Justice Shallow, Slender, and his host of clowns. Marlowe's *Mycetes*, in the 'Tamburlaine,' is a purely silly character, and being unredeemed by treatment, is only irritating.

Badness or criminality can be employed in order to set off the good, and to give scope for signal retribution. Tragedy requires distinguished crimes as a part of its essence. Even such a crabbed personage as *Thersites*, in the *Iliad*, becomes interesting by the condign and summary punishment administered by *Ulysses*: but for which the character would have been inadmissible.

While the range of interesting characters is necessarily great, when they are rightly handled, it does not follow, as is sometimes said, that all characters are alike interesting if fully revealed.

The multiplication and harmonious unfolding of character types is one of the great achievements of literature. To the characters actually presented in History, has been added an equal number, of not inferior interest, in Poetry and Fiction.

SUBJECTS.

The emotional effects of Art compositions are due in part to the SUBJECTS chosen.

The Subjects of the poetic art are partly Humanity and partly what lies beyond it—Animal and Vegetable life, and the Inanimate world at large. In both spheres, there are numerous objects calculated to inspire agreeable emotion, however unadorned may be their language dress. The poet naturally prefers to deal with this class of things.

Nevertheless, circumstances may lead to the adoption of less suitable subjects: either such as contribute nothing to the pleasure, or such as have the opposite effect. It happens with themes once attractive, that their day of interest has passed. Neither the *Iliad* nor *Paradise Lost* now possesses the charm that they originally had; and to future ages their story may be still more repugnant.

Hence, it becomes a part of the criticism of a work of art, to regard first the subject in its own character, before it has been touched by the poet's hand. This enables us to view in separation the combined genius and devices of the treatment, which is alone the measure of poetic power.

Many discussions have arisen as to the fitness of certain subjects for the Grand Epic, commonly reputed the highest of all the kinds of poetry. Milton is understood to have hesitated in his choice before fixing on the 'Fall of Man'. One of his rejections—'The Romance of Arthur and the Round Table'—has been adopted by Tennyson, although in a form different from the Grand Epic.

Some of Wordsworth's subjects have been felt as a drag, rather than an aid, to his poetical success. (See p. 51.)

The *Henriade* of Voltaire is condemned by Mr. Morley, on the ground of inadequacy of the subject for Epic treatment. In comparison with the *Iliad* or *Paradise Lost*, it is obviously deficient in grandeur of events—in heroic personages, great battles, crimes, disasters and revolutionary changes.

The remarks already made on Character bear principally upon fitness or unfitness for poetic treatment. The consideration of Subject ranges still wider, and includes scenery, incident and juxtaposition of parts in completed works.

In the subsequent consideration of the special Qualities of Style, the laws of emotional effect will apply alike to the subjects chosen, and to the manner of handling them. The qualifications and disqualifications of particular subjects will be apparent, when their emotional bearing is understood. There will also be seen the poet's art in overcoming defects, by suitable selection and adaptation to the end in view.

NATURE AS A SUBJECT.

Humanity is assumed throughout as the main theme of poetical art. Yet in the world are to be found many other topics,—partly interesting in themselves, and partly reflecting the interest proper to human beings.

The topic of Nature interest has been lately reviewed by Professor Veitch, with much illustrative fulness, although with special reference to Scottish Poetry. As more or less pervading the works of great poets, it has to be reckoned with in the Rhetorical art, among the sources of artistic emotion. It will be adverted to in connexion with the leading qualities of style; nevertheless, as a preparation in advance, we may make the following general remarks.

(1) The earliest form of the poetic interest in nature is the alliance with the utilities of life, as in the celebration of the objects of agricultural interest,—the rich pastures, fertile fields and running streams, the trees that give fruit and shade, the animals that are in the service of man. This is the stage of Theocritus and Virgil. It implies, further, a revulsion from the intractable and desert tracts, with their ruthless tenantry of savage animals. The grand forces of nature on their genial side—the sunshine and the fertilizing rain—would contribute to the agreeable picture.

(2) The next stage is the purely disinterested pleasure in nature, not depending on the yield of material products, and not confined to the fruitful land and the helping animals. This is a far higher stretch of imaginative interest, and supposes a great advance in the control of natural powers. As a problem of the workings of the human mind, it is extremely subtle and complicated; and the best clue to its workings is the expression that it has prompted in the most susceptible minds. In the first place, the aspects of Nature furnish a considerable stock of gratification for the higher senses—sight and hearing. The variegated colouring of earth and sky, of plant and animal life; the sounds of the breeze, the waters and the birds,—give pleasure as mere sense stimulation.

Much more influential, however, is the suggestion of human aspects by the personifying tendency already discussed (p. 21). It

is not simply the likeness to humanity traceable in material objects viewed in repose, it is the far wider range of likeness in the motions and changes that these undergo. The movements of the sun in his daily and yearly rounds can be used to body forth human life, notwithstanding the disparity of the things compared. So with the flow of rivers, and all the multiplied displays of atmospheric effect.

The subtle references to human feelings have even a still larger scope. Much stress is laid by Professor Veitch on the suggestion of the *free*, as giving the charm to wild nature. The reaction from the multiplied restraints of artificial life yields a joyous rebound of deliverance, and is regarded as such in the forms of poetical expression.

Ruskin tells us that his love of Nature, ardent as it is, depends entirely on the *wildness* of the scenery—its remoteness from human influences and associations.

Yet further. Not content with tracing resemblances to humanity as such, the poet has often striven to involve the Deity with Nature suggestion. The oldest and most prevalent form of this reference is to rise from the world to its Creator, as in Addison's hymn. A more subtle kind of reference consists in regarding the Deity as 'immanent' or indwelling, and nature as His garment or expression: as may be seen in Goethe, and still more in Wordsworth. To this effect, the name 'Symbolism' is applied. It completes the development of nature interest through the suggestion of personality.

We have in Pope:—

All are but parts of one stupendous whole,
Whose *body* Nature is, and God the *soul*.

Wordsworth thus introduces the sea:—

Listen! the mighty Being is awake,
And doth with His eternal motion make
A sound like thunder everlastingly.

(3) It is by minds unusually sensitive and able to express their feelings in the poetic garb, that the mass of mankind are slowly educated to the enjoyment of Nature: a circumstance that indicates the risks encountered by the nature poet. To the average reader the language used must often seem extravagant or hyperbolical: and the resources of genius and art are needed by way of redemption.

(4) The treatment of Nature takes two distinct forms. The one consists in making it a main theme, as in Thomson's 'Seasons,' in the poems devoted to particular flowers or animals, and in depicting scenes of grandeur or beauty, as Mont Blanc. The other form is the employment of interesting natural objects as ornament, or harmonious accompaniments and surroundings of human situations. The last is the more usual, but there is no difference between them in the conditions for securing the desired effect.

STRENGTH.

Strength, or the Sublime, as a quality of style, consists in producing by language the grateful emotions attending the manifestation of superior might.

The term Sublimity, or the Sublime, is commonly applied to the highest kinds of Strength. There are other names indicative of the quality, in various aspects and degrees—Loftiness, Grandeur, Magnificence; Brilliancy, Animation, Liveliness, Vivacity; Force, Energy, Vigour, Verve. The last of these groups might be regarded either as the lower forms of Strength, or as the emotional aspects of the quality designated 'Impressiveness'.

In the celebrated treatise of Longinus *On the Sublime*, the term (*ὑψος*) is used in a wide sense, being equivalent to emotional elevation of style generally.

Sublimity is often contrasted with Beauty, both being excellency of style. The more significant contrast is between Strength or the Sublime and Feeling or Pathos. The sphere most properly assigned to Beauty will be considered at a later stage.

One important accompaniment of Sublimity is the infinite or illimitable character of its objects. According to Professor Veitch, this is inseparable from the quality. Yet Strength, as active energy, has many degrees before we reach the forms that transcend our faculties of comprehension; and poetry recognizes all the modes. Nevertheless, there is a distinctive impression arising from objects in their nature unbounded; and a certain art is required to guide this into pleasurable channels.

Sublimity has always been regarded as pre-eminently a product of Art generally, and not of Poetry alone. A study of the best examples will show that it is not a simple result, but an aggregate of many effects. The one thing constantly present is the embodiment of vast or superior power. This, however, seldom stands alone. The various consequences of the power are often what makes the chief impression.

These consequences, when pleasurable, consist in gratifying some of our chief emotions, such as Love, Malevolence

and the various forms of Self-interest. In comparison with these, the feeling of manifested strength in itself would seem a slender gratification. Nay, more: we can but seldom obtain the picture of strength in this pure and abstract form; even when we think we obtain it, we are not sure but that a tacit reference to the possible emotional outgoing enters into the pleasure it gives.

The order of treatment best adapted to guide us in the exhaustive criticism of the literature of Strength, is assumed to be as follows:—

1. The Subjects of Strength, taken in classes.
2. The Constituents of Strength, as shown by the final analysis of the quality. This will determine its most characteristic Forms and Conditions, and will be a suitable basis for the exemplification in detail.
3. The Vocabulary of Strength: the groundwork of its successful embodiment in language.
4. Other Aids and Conditions, including those that all the qualities have in common, and those referring to Strength in particular.
5. Passages examined.

SUBJECTS OF STRENGTH.

1. In illustrating the various ways of embodying Strength as a literary quality, we consider, first, the SUBJECTS of it. These are either Personal or Impersonal.

The Subjects of Strength are powerful and commanding agencies of every kind, whether physical or mental.

PERSONAL PHYSICAL STRENGTH.

2. Our interest in Persons comprises all the appearances of superior might, in any of its modes—Physical, Moral, Intellectual.

In the actual display of great personal power, we are moved, as mere spectators, to a pleasing admiration; while, through the medium of language, we may derive a share of the same grateful excitement.

Men, in all ages, have been affected by the sight of great physical superiority in individuals. When not under fear

for themselves, they have beheld, with a certain disinterested admiration and delight, the form and bearing of a powerful frame. Not merely in war, but in minor contests of personal superiority, as in games, has been attested the charm of physical prowess. With Homer, renown is attached to all the displays of physical greatness, extending even to the avocations of peaceful industry. His divine and semi-divine personages are admired for purely muscular and mechanical energies; the mythical Hercules is expressly conceived to gratify the fond imaginations of early ages for such superiority. The more powerful animals have contracted an interest from the same cause: as the horse for swiftness and strength; the elephant for enormous size and muscle; the lion, the tiger and the bear for concentrated energy.

The athletic figure, to produce its full effect, must be viewed, either in reality, or as represented in sculpture and painting; description is ineffectual to produce it. A heroic personage may be pictured as taller by the head than the surrounding multitude, as was said of Saul among the people. In Milton, we find occasionally depicted the commanding bulk of the Satanic chiefs. For example, of Satan himself:—

His other parts besides
Prone on the flood, extended long and large,
Lay floating many a rood, in bulk as huge
As whom the fables name of monstrous size,
Titanian or Earth-born, that warred on Jove,
Briareos or Typhon.

On the other side, Satan, alarmed,
Collecting all his might, dilated, stood,
Like Teneriff or Atlas, unremoved.
His stature reached the sky, and on his crest
Sat Horror plumed.

The poet, however, has a still more excellent resource. Language can assign the results or consequences of great physical energy: striking down rivals in a contest; overcoming measured resistance; performing such laborious operations as propelling missiles, working at the oar, sustaining heavy loads, felling an ox at a blow. The twelve labours of Hercules are realizable by us through description alone. The formidable personality of Achilles is conveyed by his being styled swift of foot, and the utterer of a terrible shout; he is also the irresistible slayer of the most powerful of his enemies.

While the production of great effects (by comparison with what is ordinary) is necessarily the surest token of strength, the impression is enhanced by the appearances of ease on the part of the agent. When a small expenditure brings about a great result, our sense of might is at the utmost pitch; while the opposite case—a great expenditure with small result—is one of the modes of the ridiculous. A large ship carried along by the invisible breeze is a sublime spectacle. The explosion of a mine, or the discharge of a heavy gun by a slight touch, communicates the feeling of power in a high degree. The whole of this class of energies is pre-eminently suited to description.

Milton abounds in strokes of physical energy on the part of his superhuman personages. Whether these are adequate to their end, depends on their fulfilling the various stringent conditions of an artistic embodiment of strength.

From their foundations, loosening to and fro,
They plucked the seated hills, with all their load,
Rocks, waters, woods, and by their shaggy tops
Uplifting, bore them in their hands.

Landon has, in his 'Count Julian,' a fine stroke of physical Energy, indicated by consequences and by felicitous comparison; the effect being perhaps all the greater that the act is just within the scope of human strength:—

The hand that hurl'd thy chariot o'er its wheels,
That held thy steeds erect and motionless,
As molten statues on some palace gate,
Shakes as with palsied eye before thee now.

Chaucer's Miller is a picture of coarse physical energy, supported by poetic arts.

The description of Geraint, in Tennyson, may also be quoted:—

And bared the knotted column of his throat,
The massive square of his heroic breast,
And arms on which the standing muscle sloped,
As slopes a wild brook o'er a little stone,
Running too vehemently to break upon it.

The physical power in this instance is portrayed by figure alone; the three circumstances being all significant of a highly muscular frame.

MORAL STRENGTH.

8. The term Moral, in contrast to Physical and to Intellectual, embraces our feelings and our voluntary

impulses. From these, also, we may derive the grateful emotion of Strength.

A much more varied interest attaches to exceptional displays of moral force or superiority.

As with the physical, there is an ordinary pitch that excites little or no interest; only the extraordinary and exalted modes possess the capability of artistic charm.

It is through the expressed feelings and the voluntary conduct that a human being is a subject of approbation or disapprobation, admiration, esteem, affection or dislike. The quality of Strength deals more exclusively with such feelings and conduct as show active power or moral energy and grandeur; the quality of Tenderness and Pathos, on the other hand, embraces the loveable.

What we may define as Moral Strength is the influence that lifts us, through our sympathies, into a higher moral being. Three marked forms may be stated.

(1) The influence of cheerfulness or buoyancy, under circumstances more or less depressing. When we ourselves are depressed, the demeanour of a cheerful person, if there is nothing objectionable attending it, is a sustaining and elating influence.

(2) The moral strength of superiority to passing impulses, in the pursuit of great objects. Greatest of all is the continued endurance of toil and fatigue, as in the Homeric Ulysses, and in the much-suffering heroes of all ages. The persistence of an Alexander, a Cæsar or a Columbus, has often worked on inferior minds as a mental tonic.

To be enslaved by appetite and passion and every transient impulse, is a prevailing weakness. The few that are entirely exempted from it are regarded with admiring surprise, and their delineation by the poetic pen is an agreeable picture of moral strength; inducing in us both the wish to imitate them, and the temporary consciousness of superiority to our usual self.

(3) Greatest of all is the surrender of self to the welfare of others. Self-sacrifice is moral heroism, and is applauded in every age. It is the feature that gives nobility to courage in war. It makes martyrdom illustrious. It is the recommendation of the austere sects in philosophy and in religion. The preference of public well-being to private affections is the form that belongs principally to strength;

so also the superiority to the pomps, shows and vanities that delight and engross the average human being. Pope's 'Man of Ross' is a notable rendering of this kind of moral worth.

Heroic daring in war is the form of moral strength that first received the attention of poets; and it is still a principal theme.

One great and notable form of moral grandeur is expressed by the term *Passion*. The Greek tragedians, according to Milton, were noted for their mastery of high passion. They set forth the qualities both of Strength and of Pathos, in their most intense manifestations. These passionate outbursts have always had a great charm for mankind; but they demand skilful and artistic management. A human being, aroused into unusual fervour, sympathetically arouses the beholders; and to be more than ordinarily excited is an occasional, although not a necessary, cause of pleasure. A coarse, tumultuous excitement has very little value: there must be a well-marked passion; the passion itself must be of the strong kind, or a foil to some strong passion. When the expression is by language, the terms must have the requisite appropriateness, combined with intensity, as in the great examples of tragedy, ancient and modern. A clear, full, undistracted and adequate rendering of the outward display most characteristic of each passion is aimed at on the stage, and applies alike to the language employed, and to the actor's embodiment as witnessed by the eye.

INTELLECTUAL STRENGTH.

4. Intellectual Superiority assumes well-marked forms: the Genius for Government, War, Industry; Oratory or Persuasion, Poetry or other Fine Art; Science.

Eulogy of intellectual greatness, poetically adorned, awakens in us the sympathetic emotion of Strength. Great discoverers, as Aristotle, Copernicus, Newton, Harvey or Watt, receive pæans of praise, couched in the highest strains of poetry. Still more loud and prolonged are the eulogies of kings, warriors and statesmen; the beginnings of which are seen in Homer. Most emphatic, and most felicitous of all, are the praises of poets, by each other: Gray's 'Progress of Poesy' is one of a hundred examples.

Pope's 'Temple of Fame' is perhaps the most elaborate and comprehensive laudation of the intellectual genius of former ages. It is made up almost purely of poetic touches

—similes and picturesque settings,—and can be judged by the laws that govern the propriety of these. His least figurative description is this:—

Superior, and alone, Confucius stood,
Who taught that useful science—to be good.

The only figure here is a delicate innuendo in describing the science of being good as 'useful'. Otherwise, the couplet is a poet's selection of the most popular and effective point in the system of Confucius. It is almost his only instance where the point of eulogy is a literal, or matter-of-fact statement. The other heroes are given in the richest poetic garb.

Literary power, or the art of expressing and diffusing thoughts, is celebrated in a variety of epigrams. It is said —'syllables govern the world'; 'the pen is mightier than the sword'; 'a book is a church'. These are illustrative of the production of great results from apparently small causes.

INTELLECTUAL AND MORAL STRENGTH COMBINED.

5. Many forms of greatness combine Intellectual and Moral superiority.

Chatham described Clive as 'that heaven-born general, whose magnanimity, resolution, determination and execution would charm a king of Prussia; and whose presence of mind astonished the Indies'.

The leader of men needs self-control and a commanding personality, as well as great force of intellect. A Demosthenes, who wielded at will the fierce democracy; a Columbus, who guided a recalcitrant crew over unknown seas; a Luther, who, from an obscure origin, became a revolutionary power—demand both moral and intellectual gifts, and are eulogized accordingly.

The charm of Ulysses, in the 'Odyssey,' is the combined intellectual power and moral endurance, so skilfully represented in the fictitious adventures assigned to him. As the hero of 'many wiles,' he initiated a type whose interest will never die. To this is added Horace's condensed eulogy of his moral side (*Epistles*, I. 2).

Mythical and Imagined Heroes.—With these, language is everything. Being so plastic in the hands of a poet or describer, they are shaped according to purely poetic fancy; and are bound to exhibit well-selected and combined attributes.

of grandeur harmoniously sustained. When they are made to depart from the human type, their management is exceedingly perilous, and seldom entirely successful; as can be seen in *Paradise Lost*, where marvellous occasional strokes are alternated with much that is incoherent, and unsuited to maintain the lofty interest of the poem. The conduct of Homer's deities is often greatly out of keeping with their illustrious position.

Collective Strength.—The highest and most imposing manifestation of strength is seen in the aggregation of human beings in crowds, armies and nations. The wrought-up interest of history is made out of the actions of collective humanity. Wars, conquests, the restraining discipline of mankind, the advances in civilization, are effected by human beings organized under skilled leaders. To express all these various forms of collective energy is the business of the historian, and may be a means of evoking the highest sublime. The loftiest epics involve at once individual supremacy and collective might: the one supposing the other.

The greatness of kings, generals, ministers of state, party leaders, rests on the national strength at their disposal.

IMPERSONAL STRENGTH.

6. The Inanimate world supplies objects for the emotion of the Sublime.

Under Personification, has been noticed the ascribing of human feelings to the world outside of humanity. By this means, a great extension is given to the reflex interest in Strength as a quality. A very large department of nature is characterized by boundless energy, and its contemplation has an elating influence on the mind, which is described by the term Sublimity.

The great powers of inanimate nature—heat, light, winds, waves, tides, rivers, volcanoes—occupy a place in poetry, through their imposing might.

There is sublimity in the mountain mass, notwithstanding its repose. It represents upheaving energy, with cohesive force, and suggests power on the vastest scale. In its simplicity of form as well as its familiarity, it is suited to easy conception.

The amplitude of space is allied with the physical

sublime; and language is frequently employed in helping us to conceive its vast dimensions.

The dimension of height or loftiness, and also abysmal depth, are associated with circumstances of physical force, and inspire corresponding emotions.

The great works of human industry afford images of power, which, both in the actual view and in the language rendering, are enrolled among the stimulating causes of the emotion of Strength. Enormous steam engines, employed in the industries of mankind; great furnaces, and gunpowder blasting; huge ships; and all the permanent products of human energy on the great scale, inspire the feeling of superior might.

Architectural erections are employed in the production of sublimity (as well as beauty), and by adequate description can lend the same interest in poetry. By vastness, they affect us with the emotion of power, or the sublime.

CONSTITUENTS OF STRENGTH.

1. If Strength be a complex quality, we should endeavour to assign its constituents.

In a mixed or aggregate quality, the simple ingredients may be distributed very differently in different examples, rendering all general delineation vague and inapplicable. For each one of the foregoing classes, there will be a wide difference of treatment according to the aspect assumed, or the manner and end of the employment.

There is such a thing as Strength, by itself, pure and simple; that is, where the consequences of its employment are not thought of, or not apparent. There are other cases where the results are what chiefly affect us. These results are sometimes beneficent and sometimes maleficent—in either case, appealing to powerful emotions; and we are bound to follow out both sets of consequences.

The obvious arrangement might, therefore, seem to be: 1. Neutral Strength; 2. Beneficent Strength; 3. Maleficent Strength.

In point of fact, however, an opposite order is more suited to the examples, as we find them. Pure strength is but seldom realized in literature; so much more unction attaches to the emotions roused by the modes of employing it. Hence, the preferable course is to begin by attending to these emotional effects; after which we can make abstraction of their workings, so as to present the Sublime of Power as nearly as possible in a neutral form.

The remaining question is as to the priority of Beneficent over Maleficent Strength. In adopting these, as heads, we are necessarily led to consider the emotional results more than the fact of strength.

Now Beneficence is a branch of the comprehensive quality of Feeling, as we propose to treat it, and, therefore, we need not dwell upon it at this stage. The case is different with Maleficence. For reasons that can be assigned, there will not be a place allotted to it apart from the exposition of Strength. Its close connexion with the active side of our nature would be enough. Moreover, it does not branch out into numerous relationships, as is the case with Feeling.

Inasmuch, then, as the malevolent employment of Strength will make the largest part of the discussion of the quality, the order of treatment will be :

- I. Maleficent Strength.
- II. Beneficent Strength.
- III. Neutral Strength.

MALEFICENT STRENGTH.

2. The Infliction of Suffering is to be regarded as one of our pleasures, unless checked by sympathy with the sufferers.

There is here an opposition between two parts of our nature ; and the devices of art are directed to securing the pleasure with the least offence to the sympathies.

The difficulty is met in various ways. For one thing, the moral nature of an individual or a race may be so low that sympathy barely exists. This is one of the features of savagery. In such a condition, there is an almost unmingled delight in cruelty. The malevolent pleasure is then at its utmost ; nothing in life is equal to it. Yet, inasmuch as cruelty, unmixed, is repugnant to all but the very coarsest natures, there is needed, with a view to pleasure, a pretext for the infliction of suffering ; legitimate revenge being the most usual and sufficient, although not the only one.

History has had to record the sufferings of mankind, from famine, pestilence,* storms, floods, earthquakes, conflagrations or other natural agencies. To take delight in such records is next to impossible, and no literary arts can, or ought, to make them appear other than deplorable facts. Next are devastating wars, and all the horrors that come in

* Thucydides endeavoured to give interest to the great plague of Athens. Ovid poetized a pestilence. Our own Defoe employed his picturesque genius upon the plague of London. It should not be supposed possible to redeem the horrors of such calamities, still less to rank their recital among our literary pleasures. Yet, when we consider that our newspapers count upon attracting readers by the posting up in conspicuous characters of all dreadful incidents, we cannot say that the public regard such with pure abhorrence.

their train :—the invasions of the Mongols ; the conquests of Rome, responded to by the irruptions of the Goths and Vandals ; the oppressive rule of the Normans in England ; the destruction of the indigenous races of mankind.

To these we may add the long-continued cruelties of the traffic in slaves ; persecutions for religious opinions ; the bloody strife of parties in the first French Revolution.

The barbarities of the shows of gladiators, and of the Roman triumphal processions, are to us of the same melancholy tenor, although considered in their day as legitimate pleasures.

In the illustration of Malignant Strength, a special group of examples will be given to represent the wide field of War or Conflict. Our maleficent pleasure has itself been traced back, with some plausibility, to the early struggle for existence ; the interest remaining even after the necessity has ceased. However this may be, the situation of conflict is one especially suited to afford the gratification of malignity.

BENEFICENT STRENGTH.

3. Beneficent Strength includes all imposing circumstances of power put forth for good ends.

There is a wide step from Righteous Indignation and Destruction of noxious agents, to power exercised constructively for good ends. The element of maleficent pleasure drops out of view, and the pleasure of benefit to mankind takes its place. We are conscious of a loss of unction in the change ; it is like passing from the delights of sport to the satisfaction of peaceful industry. Our direct self-interest lends a charm to what concerns ourselves as individuals ; our regards for the good of men collectively constitute our interest in objects of general benefit.

While beneficence is a name wide enough to cover the whole of the amicable sentiments of mankind, and, with these, the special affections rooted in our constitution, a convenient line may be here drawn between those special instincts of Tender Feeling which form a separate department of rhetorical handling, and the feeling of collective benefits or utility. In this latter type the acuteness of the tender passion is lost or neutralized ; while its gratification involves much larger displays of might, from the magnitude

of the operations involved. A well-marked variety of literature attests the genuineness and propriety of the distinction.

The following, from Wordsworth, will show the distinction in a test passage :—

He spake of love, such love as spirits feel
 In worlds whose course is equable and pure
 No fears to beat away—no strife to heal—
 The past unsigh'd for, and the future sure
 Spake of heroic acts in graver mood
 Revived, with finer harmony pursued;
 Of all that is most beauteous—imaged there
 In happier beauty: more pellucid streams,
 An ampler ether, a diviner air,
 And fields invested with purpureal gleams;
 Climes which the sun, who sheds the brightest day
 Earth knows, is all unworthy to survey.

The main elements here presented—love, peace, beauty—are leading constituents of the pathetic; and yet the collective impression is Sublimity rather than Pathos.

The sublime of beneficent energy may be traced in the great agents of the world, when working for good—Sun, air, ocean, earth; in the powers of nature, when similarly directed—gravity and the chemical forces; in the great erections of civilized men for their social convenience—cities, temples, pyramids, aqueducts, forts for defence, ships. The structures of more modern times for manufactures and trade attain to dimensions imposing by their strength and vastness alone.

Milton's apostrophe to Light, at the opening of Book III. of *Paradise Lost*, is an example of Sublimity in depicting a beneficent natural agent. There is a transition to pure Pathos in the lines where the poet bewails his privation of sight.

In the following passage from Goldsmith, we have strength attained by depicting the beneficent agencies of civilized life :—

And wiser he whose sympathetic mind
 Exults in all the good of all mankind.
 Ye glittering towns, with wealth and splendour crown'd;
 Ye fields, where summer spreads profusion round;
 Ye lakes, whose vessels catch the busy gale;
 Ye bending swains, that dress the flowery vale;
 For me your tributary stores combine:
 Creation's heir, the world, the world is mine.

Neither can we omit the sublime in human benefactors

The energy that gave our race its great improvements in the means of living, that formed and consolidated nations by the arts of peace, that attained freedom for the oppressed,—required to be on a scale of sublimity thus vast, while tinged with the glow of beneficent emotions. The same feeling may be evoked by the great writers in science, literature and art.

Wordsworth has thus represented the influence of Burns over the hearts of his countrymen :—

Through busiest street and loneliest glen
Are felt the flashes of his pen :
He rules 'mid winter snows, and when
Bees fill their hives :
Deep in the general heart of men
H's power survives.

It is an effect of strength that is here produced, though the influence depicted is the power of giving pleasure.

Of all these grand achievements, the one that most fires the poetic genius is Freedom. But here the maleficent interest is usually present, at least in the form of righteous indignation and triumph over oppression. Mark this stanza—

Lay the proud usurper low,
Tyrants fall in every foe,
Liberty's in every blow—

where the maleficent is two as against the beneficent one.

On the other hand, Tennyson's poem, 'Of old sat Freedom on the heights,' is a good example of the purely beneficent interest: the sublime is attained by the personification of Freedom, and the recital of its mighty results, the war-like interest being left out.

Collins's 'Ode to Liberty' traces the historical progress of freedom, and describes its beneficial results, while passing over the bloody conflicts and sufferings inseparable from the struggle.

It will be afterwards seen that the greatest stretch of the beneficent sublime is shown in the endeavour to extol the goodness of the Deity. Take, for the present, the following passage in Cowper :—

From Thee is all that soothes the life of man,
His high endeavour, and his glad success,
His strength to suffer, and his will to serve.
But oh! Thou bounteous Giver of all good,
Thou art of all Thy gifts Thyself the crown.
Give what Thou canst, without Thee we are poor;
And with Thee rich, take what Thou wilt away.

NEUTRAL STRENGTH.

4. The exhibition of Power, apart from the Feelings produced by its results, may impart to the beholder the elation of mind characteristic of the Sublime.

This is the case that shows what Strength is apart from its overt consequences. Being bereft of the unction that attends the production of maleficent and of beneficent results, it relies more on artistic genius and skill. The conditions will be made apparent in the examples.

Neutral Strength is fully exemplified both in the forms of human greatness and in the outer world. The energy of human beings—whether physical, moral or intellectual—may be exhibited as mere displays of force, without application to ends. The instances, however, are not numerous. A military review inevitably suggests the possible employment of the force in war. Even games, as trials of strength, are scarcely ever viewed in pure neutrality. Still, even when a great end is brought about, the attention can be specially directed upon the exertions of the agents in attaining it. A remarkable instance may be seen in Browning's poem, 'How they brought the good news from Ghent to Aix'; where the action is given as a display of extraordinary strength, resolution and endurance, without immediate relation to the object.

Vastness, too, may be used in setting forth personal power. Milton sometimes employs it in his descriptions of the angels, both fallen and unfallen, though oftenest to heighten effects depending on maleficent energy. Keats has no such reference in the following description of Thea in 'Hyperion':—

She was a goddess of the infant world;
By her in stature the tall Amazon
Had stood a pigmy's height: she would have ta'en
Achilles by the hair and bent his neck;
Or with a finger stay'd Ixion's wheel.
Her face was large as that of Memphian sphinx,
Pedestal'd haply in a palace-court,
When sages look'd to Egypt for their lore.

Among the objects already designated under the class Impersonal Strength,—including the great forces of nature and the vastness of the terrestrial and celestial domains,—

there is, besides maleficent and beneficent agencies, a considerable range of the more strictly neutral aspects of sublimity.

The characteristics of pure Strength are given in the dimensions of simple Space—namely, extent, height and depth. In the actual world, vastness of expanse, loftiness and abysmal depth, have the effect of power, and are recognized sources of the emotion of Sublimity. The objects that possess these qualities in a high measure—as the wide ocean, great prospects seen from an elevation, the starry expanse,—being easily represented to the imagination, enter into the poetical renderings of strength.

Dead pressure in enormous amount is an addition to the sublimity of space dimensions, as in the mountain masses, and the solidity of the earth, moon, planets, sun and stars.

The Celestial Grandeurs may be quoted as the least dependent on the added emotions of maleficence and beneficence. The sun, moon and planets, and a few scattered stars as landmarks, would serve all the useful ends of objects shining in the sky; the rest do neither harm nor good. The exercise of imagination upon the countless celestial hosts—suns, stars and galaxies—scattered at distances on an enormous scale of vastness, gives no other feelings than the simple emotion of the Sublime.

The subject is rarely worked in this unmingled form, as we shall see by the illustrative passages relative to pure strength.

Time or duration, in large periods, has an elating influence, from its comprehending numerous stirring events—the changes of nature and the revolutions of mankind. The historical sublime is gained by a retrospect of the human records. Still larger, although necessarily more vague, is the sublimity of the geological and the cosmical past. Here everything turns upon the art of verbal presentation. Time, in the abstract, is nothing; the effect on the mind needs the recital of grand and imposing incidents and changes in sustained and harmonious phraseology.

The interest of Time readily lends itself to the pathos of death and decay. Its purity is best attained in the great cosmical past, and in the supposed future of the universe.

Time and Space assist one another in the conception. Each taken by itself must be filled up with definite portions in order to widen the imagination of the whole.

VOCABULARY OF STRENGTH.

Language contributes to Strength in two ways: namely (1) by adequately representing an object, situation or event, possessing the quality; (2) by its own emotional meanings and associations.

Each of these has its peculiar conditions or laws; although most commonly we operate in both ways at once. The first is the more laborious to all concerned. The goodness of our vocabulary on this head depends upon the abundance and expressiveness of its words and phrases, whether for description of still life or for narrating actions and events. Intellectual adequacy, coherence and intelligibility must be secured in combining words of the purely descriptive class.

The easier mode of working lies in the use of emotion-tinged words and phrases, of which the English language has an ample stock. These we shall now pass in review.

The two modes may be illustrated by comparing a geographical sketch of the Alps with a poetical description. Both may yield an effect of sublimity, but in different ways.

Our feelings connected with the Holy Land are almost entirely due to the emotional language of Scripture. The pictures given by travellers and geographers need an intellectual effort to conceive, and are, at first, disenchanting.

Emotional words as such are unsusceptible of being defined. One way of handling them is to state the classes that they severally come under, and the speciality of each as distinct from other members of its class. The word 'grand' belongs to the class of words of Strength, and has a special meaning determined by its application to cases. This meaning can be fixed by examples, by contrasts and by synonyms. A coloured sunset, a lofty peak, a succession of thunder and lightning outbursts, are grand. A pelting, pitiless storm of rain or snow is strong without being grand. Nothing that is mean or insignificant can be in itself grand, while yet the insignificance of a cause or of an instrument adds to the grandeur of an effect.

Another way is simply to enumerate, as best we can, the emotional effects associated with a word, after having given its intellectual signification. This method would apply to many class-terms, as 'sun,' 'star,' 'mountain,' 'ocean,' 'angel,' 'king,' 'hero,' 'father,' 'lover,' 'tiger,'

'serpent,' 'lamb,' 'eagle,' 'lark,' 'rose,' 'violet,' 'oak'. Each of these terms has a certain signification as knowledge: to which is added a group of associated feelings. The sun has a definition in Astronomy, which is purely intellectual; for poetry, it has farther meanings: 'power,' 'sublimity of vastness,' 'mighty influence,' 'beneficent' and 'maleficent' by turns.

It has also to be observed that emotional associations of *opposite* character sometimes attach to the same word. Thus, "night" is a gladsome term, when we think of night as the season of rest and repose; it has terrifying or repulsive associations, when it calls up darkness and evil deeds. So, "rock" raises agreeable feelings, when we view it as the emblem of stability or of security and protection; it is otherwise when we regard it as the instrument of destruction. Again, "death" has both pleasant and painful associations attaching to it, and which of the two will be suggested on any particular occasion, depends entirely on the context.

Hence in Poetry, in order to harmonize, we need to be aware of the emotional meanings of the terms that are brought together; and if necessary, to state these meanings in justification, or in condemnation, of any one grouping. So, in Oratory; where the public speaker, whose object is to persuade, has to calculate what is likely to be the emotional effect of his language on the audience.

REVIEW OF THE VOCABULARY OF STRENGTH.

I.—NAMES OF SUBJECTS OR CLASSES.

Beginning with Subjects of Strength—as already divided into Physical, Moral, Intellectual and Collective—we may exemplify as follows:

Physical, Personal (in connection with Man).—'Giant,' 'Samson,' 'Goliath,' 'Hercules,' 'athlete,' 'wrestler,' 'prize-fighter,' 'conqueror,' 'Olympian victor,' 'tamer of steeds,' 'lion-slayer,' 'wielder of the axe,' 'thrower of the javelin,' 'strong of arm,' 'fleet of foot,' 'brawny figure,' 'muscular proportions'.

(Animals).—'Lion,' 'tiger,' 'elephant,' 'war-horse,' 'bull,' 'ox,' 'king of the forest,' 'monster of the deep,' 'eagle,' 'vulture,' 'whale,' 'cobra'.

Moral.—1. 'Hero,' 'victor,' 'champion,' 'combatant,' 'fortitude,' 'manliness,' 'hardihood,' 'courage,' 'endurance'; 'bold,' 'brave,' 'courageous,' 'fearless,' 'dauntless,' 'magna-

nimous,' 'resolute,' 'determined,' 'with face set like a flint,' 'patriotic,' 'chivalrous,' 'just,' 'upright,' 'dutiful,' 'truthful'.

2. Names of the amiable virtues that may become sublime by implying unusual self-restraint: 'humility,' 'meekness,' 'gentleness,' 'humanity,' 'generosity,' 'philanthropy'.

Intellectual.—'Wise man,' 'scholar,' 'philosopher,' 'dungeon of learning,' 'Coryphaeus,' '*facile princeps*,' 'poet,' 'scientist,' 'man of parts,' 'commanding intellect,' 'towering ability,' 'intellectual giant,' 'oracle,' 'luminary,' 'Solomon,' 'Daniel,' 'star'; 'talent,' 'genius,' 'inspiration,' 'wit,' 'erudition,' 'invention,' 'ingenuity,' 'fame,' 'celebrity,' 'renown'; 'long-headed,' 'far-seeing,' 'thoughtful,' 'meditative,' 'acute,' 'critical,' 'reflective,' 'deep'.

Moral and Intellectual.—'Commander,' 'general,' 'director,' 'leader,' 'adviser,' 'guide,' 'monitor,' 'councillor,' 'statesman,' 'diplomatist,' 'Nestor,' 'sage,' 'man of sagacity,' 'reformer,' 'lawgiver,' 'preacher,' 'peace-maker,' 'arbitrator,' 'orator,' 'teacher'; 'shrewdness,' 'prudence,' 'discretion'.

Collective.—'People,' 'nation,' 'kingdom,' 'state,' 'realm,' 'commonwealth,' 'body politic,' 'community,' 'city,' 'town,' 'province,' 'population,' 'multitude,' 'mass,' 'horde,' 'crowd,' 'host,' 'army,' 'fleet,' 'battalion,' 'regiment,' 'squadron,' 'church,' 'school,' 'fourth estate' (press), 'the world,' 'the human race'. 'Throne,' 'dominion,' 'empire,' 'sway,' 'authority'; 'king,' 'prince of the earth,' 'despot,' 'tyrant'.

Also the names of the nationalities that have attained historic greatness: Egypt, Babylon, Persia, Greece, Macedonia, Rome, Arabia, Turkey, Germany, France, Britain.

II.—NAMES OF CONSTITUENTS.

MALEFICENT STRENGTH.

Pure Maleficence without pretext or justification.—'Injure,' 'hurt,' 'persecute,' 'trample,' 'destroy,' 'tear to pieces'; 'blood-shedding,' 'hate,' 'hell-hound,' 'fiend,' 'torment,' 'torture,' 'rob,' 'wound,' 'murder,' 'destroy,' 'vandal,' 'tease,' 'irritate,' 'annoy,' 'harass,' 'vex,' 'molest,' 'cruelty,' 'diabolical malice,' 'spite,' 'ill-will,' 'venom,' 'bile,' 'gall,' 'persecute,' 'grind,' 'tyrannize,' 'oppress,' 'mutilate,' 'maim,' 'torture,' 'rack,' 'make mischief,'

‘truculent,’ ‘detract,’ ‘calumniate,’ ‘disparage,’ ‘depreciate,’ ‘slander,’ ‘libel,’ ‘misrepresent,’ ‘garble,’ ‘backbite,’ ‘defame,’ ‘vindictiveness,’ ‘malignant chuckle,’ ‘punishment,’ ‘wrath,’ ‘rancour,’ ‘condemnation,’ ‘glut your ire,’ ‘make to smart,’ ‘rebel,’ ‘conspire,’ ‘plot,’ ‘intrigue,’ ‘assassin,’ ‘rise,’ ‘pitiless,’ ‘ruthless,’ ‘inexorable’.

With pretext, and by way of retribution.—‘Anger,’ ‘revenge,’ ‘retaliation’.

Righteous Indignation.

The same vocabulary qualified by just cause shown; also more special terminology.—‘Avenge,’ ‘punish,’ ‘recompense,’ ‘chastise,’ ‘correct,’ ‘reprove,’ ‘rebuke,’ ‘thwart,’ ‘retribution,’ ‘penalty,’ ‘castigation,’ ‘brought through the furnace,’ ‘humiliation,’ ‘affliction’.

Destructive Energy.

Motive not specially expressed.—‘Break,’ ‘crush,’ ‘shatter,’ ‘ruin,’ ‘overturn,’ ‘throw down,’ ‘hammer,’ ‘explode,’ ‘blow up,’ ‘flood,’ ‘burst,’ ‘blast,’ ‘shiver in pieces,’ ‘choke,’ ‘swallow up,’ ‘uproot,’ ‘apply the axe,’ ‘scourge,’ ‘smite,’ ‘fell,’ ‘abase’.

War and Conflict.

‘Attack,’ ‘vanquish,’ ‘capture,’ ‘rout,’ ‘scatter,’ ‘devastate,’ ‘slaughter,’ ‘fury,’ ‘ferocity,’ ‘shot,’ ‘broadside,’ ‘cannonade,’ ‘level to the ground,’ ‘pillage,’ ‘plunder,’ ‘rout,’ ‘fire and sword,’ ‘siege,’ ‘storm,’ ‘massacre,’ ‘ravage,’ ‘carnage,’ ‘victory,’ ‘trophy,’ ‘triumph,’ ‘ovation’.

Terror-inspiring.

‘Frighten,’ ‘intimidate,’ ‘terrify,’ ‘cowed,’ ‘terror-stricken,’ ‘aghast,’ ‘put to flight,’ ‘shock,’ ‘quake,’ ‘crouch,’ ‘daunt,’ ‘dismay,’ ‘petrify,’ ‘panic,’ ‘consternation’.

BENEFICENT STRENGTH.

‘Create,’ ‘produce,’ ‘plan,’ ‘build,’ ‘sustain,’ ‘renovate,’ ‘construct,’ ‘erect,’ ‘rear,’ ‘fabricate,’ ‘organize,’ ‘establish,’ ‘uphold,’ ‘stimulate,’ ‘cherish,’ ‘revive,’ ‘quicken,’ ‘benefactor,’ ‘author,’ ‘restorer,’ ‘liberator’.

Some of these may come under the head following.

NEUTRAL STRENGTH.

Power, as such, with maleficent or beneficent possibility.—‘Force,’ ‘energy,’ ‘activity,’ ‘might,’ ‘cause,’ ‘origina-

tion,' 'movement,' 'motive power,' 'vigour,' 'propulsion'; 'powerful,' 'effective,' 'efficacious,' 'energetic,' 'influential,' 'vivacious,' 'vehement,' 'impetuous,' 'impulsive'; 'convulsion,' 'shock,' 'strain'.

As resistance.—'Rock,' 'iron,' 'adamant'; 'stubborn,' 'unflinching,' 'irresistible,' 'insuperable,' 'invincible,' 'unyielding,' 'inexpugnable,' 'impregnable'.

Special examples applicable to Space and to Time.—'Expanse,' 'vastness,' 'extension,' 'range,' 'scope,' 'ubiquity,' 'diffusion,' 'immensity,' 'height,' 'loftiness,' 'depth,' 'abysm,' 'sweep,' 'scope'; 'ample,' 'capacious,' 'unbounded,' 'immeasurable,' 'infinite,' 'inconceivable,' 'distant,' 'far,' 'remote,' 'afar off'.

'Time,' 'duration,' 'persistence,' 'perpetuity,' 'years,' 'century,' 'millennium,' 'aeon'; 'unceasing,' 'endless,' 'immortal,' 'everlasting,' 'enduring,' 'perennial,' 'imperishable,' 'eternal,' 'for ever and ever'.

Inanimate Things (the great objects and powers of Nature).—'Star,' 'firmament,' 'constellation,' 'galaxy'; 'ocean,' 'tide,' 'river,' 'torrent,' 'cataract'; 'mountain,' 'rock,' 'desert,' 'waste,' 'forest'; 'storm,' 'tempest,' 'hurricane,' 'whirlwind,' 'tornado,' 'cyclone,' 'blizzard,' 'thunder,' 'volcano,' 'hail,' 'rain'.

(Artificial structures on the great scale).—'Castle,' 'tower,' 'palace,' 'mansion,' 'church,' 'cathedral,' 'spire'; 'fort,' 'stockade,' 'rampart,' 'battery,' 'barricade,' 'ship of war,' 'steam-engine,' 'bridge,' 'viaduct,' 'harbour,' 'colossus'; 'cyclopean'.

Abstract Names (Personal and Impersonal).—'Night,' 'chaos,' 'nature,' 'law,' 'force,' 'power,' 'splendour,' 'glory,' 'majesty,' 'effulgence,' 'greatness,' 'space,' 'time,' 'the deep,' 'tower of strength,' 'heaven's concave'; 'life,' 'death,' 'humanity,' 'divinity,' 'excellence,' 'perfectibility,' 'superhuman might,' 'thought,' 'imagination,' 'contemplation,' 'memory,' 'oblivion,' 'choice,' 'freedom,' 'liberty,' 'will,' 'fear,' 'courage,' 'love,' 'hate,' 'endurance,' 'ferocity unparalleled,' 'friendship,' 'truth,' 'justice,' 'veracity,' 'virtue,' 'faith,' 'hope,' 'fortune,' 'chance,' 'prosperity,' 'calamity,' 'necessity,' 'destruction,' 'ruin'.

Negative Terms used for Strength.—The form of negation

is favourable to strength, as involving opposition, resistance, denial, refusal, defiance: qualities that by their very nature demand a surplus of energy. As—'infinite,' 'illimitable,' 'immeasurable,' 'unceasing'. Some are adapted to signify the mysteriousness of the world:—'unknown,' 'unknowable,' 'inconceivable,' 'incomprehensible,' 'ineffable,' 'inexhaustible,' 'the uncreated night'. Of promiscuous signification are—'unendurable,' 'incorruptible,' 'unfading,' 'undecaying,' 'inopportune,' 'nonentity'.

The negative prefixes 'mis' and 'dis,' and the suffix 'less,' impart a similar energy. So with the employment of 'no' and 'not': '*no* second place' is stronger than 'the first'.

Numerical terms, when in large aggregate numbers, contribute to energy. Homer attributes to Stentor the shout of 'fifty' men. 'Thousands' and 'tens of thousands' enter into the phraseology of vastness.

Was this the face that launch'd a *thousand* ships?

For exercise in discriminating the terms and phraseology of strength, reference may be made to Milton anywhere. Gray's 'Progress of Poesy' and 'The Bard' offer a wide field of choice.

CONDITIONS OF STRENGTH.

1. The Aids to Qualities in general being pre-supposed, there are certain conditions of STRENGTH in particular, common to all its various forms.

It is not enough for Strength simply to name one or more objects of the class that yield the emotion. All the requirements already enumerated—Representative force, Combination and Concreteness, Originality or Variety, Personality, Harmony, Ideality—must further be complied with. There is also involved the employment of the energetic Figures of Speech—Similitudes, Contrast, Epigram, Hyperbole, Climax.

In laying down the conditions more expressly belonging to the quality, we cannot help involving applications of the foregoing.

(1) Adequate delineation of the subject, with due regard to the points of interest.

For example, as regards physical strength and the personified forces of nature, the description should single out the precise features that the quality depends upon; being, at the same time, conceivable, consistent, mutually supporting, and free from distracting and irrelevant particulars.

For the moral hero, the method of delineation combines laudatory epithets with narrated conduct; all properly chosen, and fulfilling the several requisites of Ideality, Harmony and Originality or freshness. The poets of Greece afford the earliest examples of success in depicting moral prowess, whether maleficent or beneficent in its employment.

It is under this head that we may see the propriety of attending to the ultimate Constituents of the quality, as made up of maleficent or beneficent adjuncts, together with the more neutral attributes.

(2) The introduction of circumstances that re-act upon the quality; more especially, Effects and Comparisons.

Strength has no absolute value; it subsists upon comparison, like height or depth. Hence the need of constant reference to some standard of judgment—either the effects produced, or some examples of contrasting inferiority.

(3) Harmonizing supports and surroundings.

This condition belongs to Strength in common with other poetic attributes, and is brought forward by way of reminder.

(4) The Subjective Feeling of the supposed spectator.

This aid, also, has its value everywhere; and abundance of cases may be quoted where it is either overdone or misapplied.

(5) A certain degree of Restraint and Suggestiveness.

The mildness of a powerful man, when his power is unmistakeable, may be more impressive than a show of energy. The laws of effective suggestion will appear in the examples.

2. The conditions of Strength are further illustrated by a review of the faults to be avoided in the endeavour to produce it.

(1) The designations Turgidity, Inflation, Bombast, Fustian, Falsetto, Bathos, Magniloquence (in the bad sense), point to the danger of overdoing the language of strength without the requisite supports.

(2) Arid and uninteresting description, from relying too much on neutral strength, and dispensing with its unctuous emotional accompaniments.

(3) The opposite extreme of pushing malevolence to the horrible, or beneficence to the maudlin. Also making too exclusive use of the emotions, and not doing justice to the grandeur of strength in its neutral character. To work up an imposing picture of pure strength is a great triumph of poetic art.

STRENGTH EXEMPLIFIED.

In the detailed examination of illustrative passages, there is a choice of arrangement—namely, by Classes or by Constituents. If the classes were chosen—Physical, Moral, &c.,—there would still be wanted a reference to the modes of producing strength, according to its ultimate elements. Whence the preferable course seems to be to follow the order of constituents, under which will fall the several classes as may happen. Moreover, it is only a little way that we can go in obtaining passages under any one head exclusively. In the end, the choice will have to be promiscuous, and the illustration scattered over the classes and constituents at random.

Nevertheless, it is desirable, in the first instance, to exemplify separately Maleficent Strength (including the special case of War or Conflict), Beneficent Strength and Neutral Strength.

MALEFICENT STRENGTH.

MALIGNITY PURE AND SIMPLE.

In the Literature of the world, a large place has always been allowed to the interest of Malignity, regard being had to the necessity of disguising it in a greater or less degree.

As everywhere else, the requirement of adequate, select and consistent representation is supposed: although the strength of the passion allows this to be in a measure dispensed with. The more express artistic condition is to keep within the bounds that each age can tolerate, and to

veil the nakedness of the malignant pleasure by pretexts, diversion, poetic glitter and all the known means of refining the grosser kinds of pleasure.

The foremost pretext for malignant infliction is always Retribution or Revenge, which must be made to appear sufficient, according to the feeling of the time. As the sympathetic side of our nature makes progress, the justification needs to be more ample. A considerable interval divides Malignant Revenge from Righteous Indignation.

Adverting first to the literature of antiquity, we note, as regards Homer, that his audience enjoyed thoroughly, as we do partially, the malignity and cruelty of the leading personages. The harsh conduct of Achilles, however, is glossed over by the provocation he received, by his tragic fate, and by the nobler parts of his character,—that is to say, the intensity of his friendship and his bursts of generosity. Moreover, the poet adorns him with gifts of person and a splendid intellect. These mixtures and palliatives were quite enough to appease the twitchings of sympathy for his victims.

The Greek Tragedians had to set forth dreadful incidents of malignant fury, and to record many undeserved calamities happening to individuals. To give these last the appearance of retribution, they had to resort to fictitious crimes and hereditary liabilities. The arts of poetry being superadded, the mixture proved sufficient. When the disasters seem too great for a family curse, they are dealt with theologically—that is, by the view of divine government that allows a share to Fate; desert being entirely abandoned.

Any theory of the pleasure of Tragedy that leaves out men's disinterested delight in the infliction of suffering is unequal to the explanation of the phenomenon. The poet is not called upon to choose subjects that grate upon our sympathies, and would not do so unless he could light upon some adequate compensation. By striking the malignant chord of our nature, he does much more than allay the sympathetic pain.

Both Tragedy and Comedy alike repose upon the gratification of our malevolence. The difference between the two will be apparent afterwards.

In middle age Literature—as, for example, in Dante—suffering is for the most part related to misdeeds; but, in

its horrible disproportion, it sufficiently panders to the perennial delight in malignancy.

The most remarkable illustration of the appetite for the infliction of suffering, with due provision for veiling it by pretexts and artistic devices, is the glorification of the Principle of Evil, in the triumphs of the spiritual enemy of mankind. That it should be possible to make an interesting poem out of the victory of Satan in the ruin of the human race can, with difficulty, receive any other explanation.

There are, doubtless, many feelings evoked in *Paradise Lost*; but the central and commanding interest is malevolence. We have first a highly-wrought picture of the expulsion of the Satanic host from heaven, and their sufferings in the fiery regions of the lower world, all extremely grateful to us; while the fact of their rebellion is enough as a pretext for gloating over their misery.

So far we are fully justified. But when, in the sequel, Satan plots the ruin of our race, and is successful in achieving it, while his work is only partially undone by the means set forth in the poem, it requires an astonishing intensity of the pleasure of malevolence to view him with any other feelings than extreme revulsion. Man falls, without any adequate reason, except that he was made with free-will, and had to undergo a test of his determination to adhere to the right.

A great part of the handling of Satan lies in the more forcible exhibition of his personal endowments for evil. He is represented as of vast corporeal dimensions and physical force; to which are added moral determination, courage and endurance. All these qualities we may admire in anyone, apart from the use made of them. He has great intellectual resources—deep contrivance, and powers of verbal address, both passionate and argumentative. His devilish hate is repeated in endless variety of diabolical sentiments, to all which the author lends his splendid flow of adorned phraseology and melodious metre. He enters on a daring campaign against the hosts of the Almighty, and maintains a fierce though unequal conflict. We feel satisfaction at his defeat; which, however, is merely a new turn given to our malevolent gratification.

It is emphatically set forth (I. 211) that all the Satanic mischief is to be overruled, in the divine goodness towards

man, and in deeper wrath and vengeance towards man's seducer. This no doubt operates as a diversion of the malevolent interest.

Then something is made of the remaining goodness in Satan himself (I. 591, 619). This slightly relieves our compunctions at being kept so long in the diabolical strain.

The union of the fiend and the cunning sneak, in the invasion of Paradise and the temptation of our first parents, gives us the pleasure of hatred and contempt, in no small degree, and, in the circumstances, we accept it without regarding the disastrous result.

Interspersed through the poem are numerous incidents and descriptions that command our sympathies with goodness. These would not be in the highest degree interesting in themselves; but they are pauses in the plot, during which we recover our self-complacency as taking delight in goodness.

The splendour of the poetry is a great palliation of the horrors of the transactions. These are not given in a coarse realism, but veiled in euphemistic language, and accompanied with every charm that literary genius can evoke.

The remark applies to Milton, in common with the great majority of poets, that the destructive and malignant passions are those most favourable to his range of poetic invention. His grandest strokes are associated with the delineation of the powers of evil: the occasional triumph of these, and their ultimate defeat, being equally an appeal to our pleasure in scenes of suffering.

Many theories have been advanced to explain the inferior interest attaching to *Paradise Regained*. There may be truth in all; yet they do not supersede the remark, that the plot and action were not such as to pander to our malignant gratification and evoke the highest displays of Milton's imaginative power. Satan as an astute disputant, matched with his superior in the art, did not stir the imaginative force of the poet to the same pitch as when, at the head of the hellish hosts, his shout made all the hollow deep of hell resound, or when he had to encounter Sin and Death at the portal of the infernal regions.

Just as, with Dante, the *Inferno* excels the other portions of his epic in attractiveness, so, with Milton, the incidents connected with Satan's devilish machinations are poetically more effective than the benign interference of his

Almighty superior to repair his mischief. Indeed, it cannot be said that Milton is ordinarily successful in depicting the good and tender side of our nature, as, for example, in the loving intercourse of Adam and Eve in *Paradise*.*

The triumph of the evil principle is again embodied with the highest poetic power in Goethe's adaptation of the legend of Faust and the Devil. The interest in malignity is here worked to the utmost possible pitch, and rendered in some degree tolerable by sundry admixtures. The triumph of evil in the ruin of human beings is strongly represented; and requires the concurrence of our diabolical sympathies and malevolent pleasures in order to its enjoyment.

A highly accomplished, but pleasure-loving and feeble-willed man is the hero of the piece. He leagues himself to a demon, whose malignity is embodied in superhuman cunning and boundless resources. The chief incident is a love-plot, where a guileless maiden is led astray to gratify the hero's passion. She and her whole family are brought to a miserable end; and the interest of tragedy is wrought up in their dreadful fate. Faust surrenders himself to the demon, in payment for his short-lived career of sensual gratification.

The evil spirit indulges himself in numerous episodes at the expense of mankind: his satire and mockery are allowed free course.

There are, of course, as in Milton, softening and redeeming accompaniments. The love scenes are portrayed by a master's hand—to be immediately turned into mockery; and the respective characters of the ill-sorted pair of lovers are well sustained. There is inevitable pathos in the downfall of Gretchen, but not enough to redeem the gratuitous horrors of her evil fate.

We can trace no redeeming nobility of character in any of the personages: the tissue of the piece is mockery, misery and disaster. The poetry alone saves it. As happens to Milton and to many others, the author's genius is most brilliant and inventive when he reveals scenes of horror.

Unless we are prepared for glutting the malignant side of our nature, the *Faust* naturally repels more than it

* "It is the incomparable charm of Milton's power of poetic style which gives such worth to *Paradise Regained*, and makes a great poem of a work in which Milton's imagination does not soar high." (Matthew Arnold.)

attracts. There is truth in its moral; but with enormous exaggerations. The faults of Faust and his mistress are undoubtedly punished in actual life, and sometimes severely, but seldom with such ruthless severity as Goethe's plot assumes. A great scholar that should desert his studies and plunge into dissipation, a simple maid overcome by trinkets and by the glozing tongue of a man of superior intellect, would suffer for their folly and criminality, but in ways far short of what happened to Faust and Margaret. Hence, the questions so often raised in connexion with Goethe's masterpiece—Is a poet justified in making out the world to be more devil-ridden than it actually is? Is the reader disposed to feel an interest in such a plot, and, if he is, what is the feeling in him that it principally gratifies?

Next to the personified principle of Evil, we may rank a successful usurper, engaged in ravaging mankind on a great scale for his own aggrandisement. Many of these figure in history. Perhaps the most pronounced example of the type is Timur or Tamburlaine, who has been converted by Marlowe from a historical monster into a poetical figure.

Two plays, among the most popular of their time, are devoted by the poet to this character. The first presents Tamburlaine's successful rise, by sheer conquest, from a shepherd of Tartary to Emperor of Asia. It is an almost unrelieved scene of gratification of his naked lust of power, and what is not actual fruition is exuberant anticipation. There is no pretence that he is putting down evil rulers in the interest of better government; the one motive is, "Is it not passing brave to be a king?" The personal exultation over his enemies reaches its full height in the caging and brutal degradation of the conquered Bajazet to grace a banquet. His disregard of human misery in general is displayed when he massacres, first, with circumstances of peculiar horror, the maiden suppliants from Damascus, and, afterwards, every single inhabitant, merely to preserve his character for relentless ferocity, and "his honour, that consists in shedding blood". And at the climax of success, he gloats in idea over his own destroying energy:—

Where'er I come, the Fatal Sisters sweat,
And grisly Death, by running to and fro,
To do their ceaseless homage to my sword.

.

Millions of souls sit on the banks of Styx
 Waiting the back-return of Charon's boat;
 Hell and Elysia swarm with ghosts of men
 That I have sent from sundry foughen fields,
 To spread my fame through hell and up to heaven.

There are only the slightest palliations of all this brutality. Tamburlaine gives short glimpses of a personal attractiveness, namely, courage, generosity in rewarding lieutenants, and admiration for a noble enemy; which, however, hardly interrupt the general effect. Even his love of Zenocrate ministers to the prevailing passion, and is barely touched on the tender side.

The second play that Marlowe devoted to Tamburlaine is like the first. Where the monster is not slaying, he is railing. Zenocrate's death hardly approaches to pathos; for it only rouses him to celebrate "her sad funeral" with "many cities' sacrifice". His own son is not safe from his murderous hands. His very death, though it "cuts off the progress of his pomp," is no real relief; for he keeps up the truculent tone to the end, exhorting his son and successor to "scourge and control those slaves," and his eternal farewells are dashed with an exultation in his title, "the scourge of God". In this second play occurs the hideous scene, where Tamburlaine rides in a chariot drawn by captive kings, and taunts them with the sarcastic brutality of "Holla, ye pampered jades of Asia," &c. Here the slight palliations of the first part are almost wholly absent.

These two plays were immensely popular in Elizabethan London, as Henslowe's diary proves; and they appeal without equivocation to the most inhumane of our emotions. To-day, they would be intolerable on the stage; and, even under the less vivid realization of reading, the mind is only intermittently withheld from revolt by the splendour of the diction, the grandeur of the imagery, and the resounding energy of the metre.

In *The Pleasures of Hope* (I. 531), Campbell touches the same subject with his more delicate hand. He reconciles us to its horrors by scathing denunciation, by the bravery and nobleness of the martyrs that perished for their religion, and by the halo of his great theme HOPE,—through whose inspiration he endeavours to render bearable the darkest chapters in human history.

Shakespeare's masterpieces often glory in the delineation of horrors, which all his genius cannot redeem for us. (See Johnson's commentary on *Learn.*) Yet he was in advance of his own time; and, while necessarily studying his audience as he found it, was comparatively reserved in his employment of the grosser passions, malignity included.* One thing he carefully withheld, that is, war in its realistic horrors.

STRENGTH IN COMBAT.

The poetic handling of a Combat is governed, in the first instance, by the conditions of Maleficent Strength, and next by the laws of Plot-interest.

The description of a combat at arms unites several elements of effect. In the first place, all the varieties of Strength—physical, moral, intellectual, collective—are shown at their utmost pitch in conflict, and are signified by the most testing indications.

Next is the two-sided treat of malignancy. The combatants are met to inflict on each other as much suffering as possible; the redeeming circumstances being that they are mutually aggressive and defensive. Hence the place given to war in the literature of every age; whether as History or as Poetry—epic, dramatic and lyric—and even as Religion. Fighting has been a chief business of nations from the beginning of time; and, when not in act, imitations of it are resorted to as recreation. Such are the shows of gladiators, tournaments, games and fights for championship.

In the personification of the inanimate world, this interest is not forgotten. When the great forces of Nature are unusually active, they are said to be at 'war'. Milton (*Paradise Lost*, II. 898-910) employs the language of a pitched field to give the interest of combat to the 'eternal anarchy' of 'Hot, Cold, Moist and Dry' in Chaos.

The principles already enunciated for the malignant emotion are taken for granted as applicable to conflict. The more special point in the case is the superadded charm of Plot or Story, to which a well balanced hostile encounter happily lends itself.

A common form of combat is that where we are interested in the success of one side. The rival must, at the same time, be powerful, and able to cause some (not too great) anxiety as to the result. There will then be a due

* "Murdoch [the Schoolmaster] brought *Titus Andronicus*, and, with such dominie elocution as we may suppose, began to read it aloud before this rustic audience [the Burns family], but when he had reached the passage where Tamora insults Lavinia, with one voice and 'in an agony of distress,' they refused to hear it to the end." (R. L. Stevenson, *Familiar Studies*, p. 43.)

alternation of blows, with varying advantage; the indications of the ultimate success of the favourite may occasionally hang dubious, but on the whole must sustain our hopes. Pauses and retrograde movements violate the interest.

Another case is where we are not specially interested in either side, but are prepared to witness a trial of strength, and to gloat over the suffering mutually inflicted. The opposing parties, in this instance, must be so far balanced that the issue is doubtful. Each must give effective blows in turn, and the equality must be maintained for a considerable time; a slight failing in one will then foreshadow the termination, but not decide it, without several rallies; when the suspense has been sufficiently prolonged, the decisive blow will fall.

The interest is more piquant when the opposing powers excel in different ways; as when superior force is balanced by superior skill.

Of all the forms of hostile encounter, the single combat is the easiest to render interesting. It has the further advantage, of which poets gladly avail themselves, that it permits in addition a war of words between the combatants. Several notable examples are provided by Homer, from which we can gather his conception of effect.

The first contest in the *Iliad* is the duel of Paris and Menelaus—a mere fiasco from Paris's cowardice, for which his beauty of person is considered a sufficient excuse. The contest, however, has to be renewed in a more formal manner, and with a view to decide by single combat the quarrel that led to the war. The issue is equally unsatisfactory. Paris aims one blow without effect; Menelaus strikes twice, and seizes Paris to carry him away bodily, when the goddess of Love interferes and saves him. Conflicts of this character are necessarily devoid of interest for us.

Next Menelaus receives a wound from Pandarus unseen, there being no fight.

The terrible two days' battle, so ruinous to the Greeks in the absence of Achilles, is treated by a general description; the poet choosing as the salient feature 'the mingled shouts and groans of men slaying and being slain,' and vivifying it by a simile, striking in itself, but so far removed in kind as to be wanting in picturesque force: two mountain torrents, arising apart, descend and meet in the same ravine, and 'the shepherd hears the roar'. Then follows in detail a long series of single combats; such being the poet's preference throughout. They are savage in the last degree; but seldom contain any effective parrying before the fatal blow. There are many verbal encounters previous to the

action, but these merely add to the expression of savagery. The gods interfere to protect their favourites, and heal their wounds. The brutality of the struggle is in itself utterly repulsive, but we are compelled by the poetical power lavished on the descriptions to wade through it, and in some degree to condone it. Among the redeeming interludes we have the touching and highly wrought scene of Hector and Andromache with their little boy.

The third battle, carried on after the embassy to Achilles, is also made up of single combats, with occasional charges of small bands, as the Loerian bowmen of the Lesser Ajax; with the usual amount of celestial interferences.

At the crisis of this fight occurs the doom of Patroclus, after a more than usually protracted encounter, but still not enough to make a highly sensational fight. He brings on his fate by rashness; divine interference, as before, destroys the interest of the three or four turns in the story of his death.

There remains only the death of Hector, the slayer of Patroclus. This is the work of Achilles, and is the greatest conflict in the poem. As in the other personal contests, there is first a fierce verbal encounter, worked up with Homeric genius; and then a very few thrusts, with the usual unfairness on the part of the celestial powers, who provide Achilles with armour, and practise upon Hector a cruel deceit. The permanent interest consists purely in exemplifying malignant revenge, with little to redeem it beyond the poet's genius of expression. There is no art in the management of the details of the fight, notwithstanding that, being unhistorical, the poet could make it anything he pleased.

The *Odyssey* is not a poem of war, but of adventure, to which fighting is subsidiary.

The vengeance of Ulysses on his arrival at his home is made up of the coarsest slaughter, but gives the first example of an incident that never fails to afford pleasure, the punishment of a bully by a despised and seemingly insignificant rival. Our malignant gratification has free scope in such a case.

In the course of his adventures, Ulysses gave the cue to another great stroke of modern romance for the delectation of the young, namely, in the putting out of the one eye of the monster Polyphemus.

In Theocritus, the conquest of brute force by agility is exemplified.

In Virgil, conflicts are frequent; the culminating example being the final struggle of Æneas with Turnus.

Conflicts on the great scale of armies, and on the small scale of personal encounters, are repeated without end, both

in history and in poetry. Apart from felicity of language, which depends on individual genius, the most artistic handling is achieved by the moderns.

Conflict is the life and soul of modern chivalry; being sanctified by the triumph of the right. In Spenser's 'Faerie Queen,' there is a perpetual series of conflicts; and the suspense of plot is partially attended to.

Referring to Shakespeare, we can quote the battle of Bosworth Field, where the action is centred in the single combat between Richard and Richmond.

Milton takes care to provide the interest of great battles; and also permits an approach to single combat. He employs very fully the ancient device of making the combatants first engage in a war of words, as in the case of Gabriel and Satan (*Paradise Lost*, Book IV.), and Abdiel and Michael with Satan (Book VI.). He imitates the ancient methods, further, by the introduction of divine interference to settle the conflict, as with both the contests just quoted; in the first even preventing the actual contest altogether.

Gray's Ode on 'The Triumphs of Owen' concentrates the interest on Owen's personal prowess:—

Where he points his purple spear,
Hasty, hasty rout is there.

The management of fights is one of Scott's special gifts. For a personal contest, we have nothing to surpass the murderous combat between Fitz-James and Roderick Dhu. Our sympathies are but moderately engaged by either. Roderick Dhu is not sufficiently in the wrong to make us take pleasure in his discomfiture; while he has some noble and chivalrous traits that win our esteem, and, moreover, has to avenge a kinsman's blood. Scott, like Milton, follows the Homeric usage, which is genuinely artistic, of making the combatants first engage in a war of words, full of lofty defiance on both sides. Their courage and determination are grateful to our feelings, as pictures of moral strength. Scott retains that last trace of the supernatural, the use of prophecy. The advantage of the device is doubtful; for, although it adds something to the romantic interest, it detracts from the sense of truth and reality.

The Saxon had the best of the argument from prophecy, and does not scruple to say so. The effect upon Roderick Dhu is terrific, and the serious work begins:—

Dark lightning flash'd from Roderick's eye—
"Soars thy presumption, then, so high,
Because a wretched kern ye slew,
Homage to name to Roderick Dhu?
He yields not, he, to man nor Fate!
Thou add'st but fuel to my hate:—
My clans-man's blood demands revenge,"

This splendid passage does justice to the outburst of high passion provoked by the Saxon's insolence. Hate and revenge are at a white-heat. Then there is a moment's pause, Fitz-James seemingly hanging back, and the chieftain resumes :—

"Not yet prepared?—By heaven, I change
My thought, and hold thy valour light
As that of some vain carpet-knight,
Who ill deserved my courteous care,
And whose best boast is but to wear
A braid of his fair lady's hair."

The poet here shows his art in leading Roderick to over-vaunt his position—a prognostic of his probable downfall. The contempt of the speech has its effect upon his rival; and the reply is less violent in tone, but more energetically sustained. The Saxon makes a claim to equality on the chivalrous point, and dares to stake his future on the single combat :—

"I thank thee, Roderick, for the word!
It nerves my heart, it steels my sword;
For I have sworn this braid to stain
In the best blood that warms thy vein.
Now, truce, farewell! and ruth, begone!—
Yet think not that by thee alone,
Proud Chief! can courtesy be shown;
Tho' not from copse, or heath, or cairn,
Start at my whistle clansmen stern,
Of this small horn one feeble blast
Would fearful odds against thee cast.
But fear not—doubt not—which thou wilt—
We try this quarrel hilt to hilt."

At this point ends the speech-making, and begins the death struggle. The few words describing the preparation are well chosen: the steps of the action are clearly and vividly presented.

Then each at once his falchion drew,
Each on the ground his scabbard threw,
Each look'd to sun, and stream, and plain,
As what they ne'er might see again;
Then foot, and point, and eye opposed,
In dubious strife they darkly closed.

The third and fourth lines are strikingly thrown in: whether or not the combatants would actually arrest their movements for the survey, it would be highly becoming their position to do so.

Ill fared it then with Roderick Dhu,
That on the field his targe he threw,
Whose brazen studs and tough bull-hide
Had death so often dash'd aside;
For, train'd abroad his arms to wield,
Fitz-James's blade was sword and shield.
He practised every pass and ward,
To thrust, to strike, to feint, to guard;
While less expert, tho' stronger far,
The Gael maintain'd unequal war.

It may be said that Scott prematurely discloses the almost certain issue of the struggle, by giving in advance a reason for the ending. This is so far true; but indeed in his introduction of the prophecy he had already prepared our minds for the actual conclusion. Still, even when we know how a struggle is to terminate, we can feel a strong interest in seeing by what steps and wavering turns the end is reached. So it is in the present case.

Three times in closing strife they stood,
And thrice the Saxon blade drank blood;
No stinted draught, no scanty tide,
The gushing flood the tartans dyed.
Fierce Roderick felt the fatal drain,
And shower'd his blows like wintry rain;
And, as firm rock, or castle roof,
Against the winter shower is proof,
The foe, invulnerable still,
Foil'd his wild rage by steady skill;
Till, at advantage ta'en, his brand
Forced Roderick's weapon from his hand,
And, backward borne upon the lea,
Brought the proud Chieftain to his knee.

The action here is perhaps too rapid; the effect of Fitz-James's superiority too immediate. More parley might have been allowed before Roderick Dhu had sunk so low. The author, however, has for us a surprise in store; the energy of Roderick in his prostrate condition protracts the issue, and very nearly turns the scale. The two exchange a few brief words, at the very highest tension of defiance.

"Now, yield thee, or, by Him who made
The world, thy heart's blood dyes my blade!"
"Thy threats, thy mercy, I defy!
Let recreant yield, who fears to die."

Then follows the splendidly sustained description of Roderick's desperate move:—

Like adder darting from his coil,
Like wolf that dashes through the toil,
Like mountain-cat who guards her young,
Full at Fitz-James's throat he sprung;
Received, but reck'd not of a wound,
And lock'd his arms his foeman round.

In this attitude he can still command a speech, perhaps rather too highly illustrated for reasonable probability in the situation:—

"Now, gallant Saxon, hold thine own!
No maiden's hand is round thee thrown!
That desperate grasp thy frame might feel,
Through bars of brass and triple steel!"

A fearful scene ensues, enough to satisfy the most ardent lovers of a death struggle. The author's selection of circumstances is suggestive in the highest degree. Unlike many poetical descriptions, it enables us with a very slight effort to realize the phases of the struggle. No-

thing could be omitted ; and nothing more is needed to give us the full glut of a bloody business.

They tug, they strain !—down, down they go,
 The Gael above, Fitz-James below.
 The Chieftain's gripe his throat compress'd,
 His knee was planted in his breast ;
 His clotted locks he backward threw,
 Across his brow his hand he drew,
 From blood and mist to clear his sight,
 Then gleam'd aloft his dagger bright !—
 — But hate and fury ill supplied
 The stream of life's exhausted tide,
 And all too late the advantage came,
 To turn the odds of deadly game :
 For, while the dagger gleam'd on high,
 Reel'd soul and sense, reel'd brain and eye,
 Down came the blow ! but in the heath
 The erring blade found bloodless sheath.
 The struggling foe may now unclasp
 The fainting Chief's relaxing grasp ;
 Unwounded from the dreadful close,
 But breathless all, Fitz-James arose.

The circumstance of skill and steadiness overpowering brute force and passion, is an agreeable manifestation of the quality of strength, and is a favourite point in romance. Much as we like to see any man possessing extraordinary strength, we are especially gratified at finding the coarser forms of energy made to succumb before the more elevated and refined.

Tennyson has not omitted to describe the single combat. In 'Gareth and Lynette,' Gareth has three fights : one with the Morning Star, a Second with the Noonday Sun, and the third with the Evening Star. The last is most protracted, there being included in the attractions of the fight Lynette's shrill encouragement to Gareth. The first and third fights are preluded by a touch or two of Homeric vituperation. Also, in 'Geraint and Enid' there is a set single combat between Geraint and the Sparrow-Hawk.

In Mr. M. Arnold's poem, 'Sohrab and Rustum,' we have a recent example of the working up of a life and death encounter. This work stands close examination for its artistic development ; but the interest is removed to a much higher sphere, and partakes more of Pathos than of Malignity.

The conflicts of armies in mass involve a different management. They may be described with the precision of Kinglake, which embodies both comprehensiveness and minute details, with a few touches of personal encounter. This is the mode adapted to modern warfare. Collective strength, if well conceived, has an impressiveness of its own, but it is dependent on the picturesqueness of the description. For the more strictly poetic treatment of mass engagements, we may refer to Scott's 'Battle of Flodden,' to Carlyle's battles in *Cromwell* and in *Friedrich*, and to Macaulay, who has furnished two styles—the one in the *History of England*, the other in the *Lays*.

The Tournament is a form of single combat, which, when given in fiction, obeys all the laws of interest of the fight. Scott rejoices in this also; and Tennyson has many occasions for it in 'The Idylls of the King'.

The Chase is a variety of the same all-pervading interest, and is worked up with poetical vividness by the great masters. The *Lady of the Lake* (Canto I.) is a sufficient example. As the pursuit and slaughter of destructive and ferocious animals, it commanded general sympathy, and gratified our natural malevolence without any revulsion of feeling. The case is very much altered when the subjects are the feebler animals, whose mischief could easily be prevented in other ways.

Contests of strength and prowess for the mere assertion of superiority, without slaughter, are a refinement upon the interest of conflict. This is the spirit of games of strength and skill, which admit of a poetic rendering. The *Odyssey* affords a case, when Ulysses contends with the Phæacians at the palace of Alcinous; the interest is heightened by interchange of taunting speech, and the discomfiture of the original aggressor. In the 'Rape of the Lock,' Pope introduces a game at cards, and handles it in his felicitous manner.

The highest refinement of all is the War of Words, which is eminently suited to poetry, and is splendidly exemplified in the great poets of ancient and modern times. Vituperation, more or less veiled, sarcasm and innuendo, and, lastly,

cool argument, may severally be employed as weapons; and all are interesting. Nevertheless, the laws of evolution, as already typified in the primitive duel for life, have to be fully observed. The management of such encounters leads us into the very core of dramatic art. That one of the two should be humiliated is essential; or, if the reader has no favourite, he expects both to suffer by turns.

The combative interest of mankind finds endless gratification in the fight of state parties, in rival orators, in contests of diplomacy and tactics, in litigation before the Courts of Law, and in the competitive struggle among mankind generally. The novelist finds his account in all these manifestations, and augments their natural charm by his genius and his art.

BENEFACTANT STRENGTH.

To exhibit the various classes of Strength—Physical, Moral, Intellectual, Collective, Natural, Supernatural—as working for BENEFACTANT ends, is one of the cherished departments of literary effect.

Beneficence, viewed as such, appeals to our Tender Emotion, and its poetical handling is ruled by that circumstance. The forms of Benefactant action that manifest the quality of Strength are chiefly the displays of unusual power directed towards objects of general utility. A great law-giver like Solon, the authors of civilized progress, the founders of states by the arts of peace, call us at once to witness their prowess in overcoming difficulties and their genius in originating improvements. King Alfred was both a warlike hero and a civilizing monarch. Pope has celebrated the Man of Ross; both Burke and Bentham composed eulogies of Howard. The endurance and resource of successful missionaries of civilization are coupled in the same picture with their beneficent achievements.

The liberation of oppressed peoples, the rescue of the victims of a strong man's cruelty, exhibit the most stimulating forms of strength as beneficence; the reason, obviously, being that the higher satisfaction of revenge enters into the case. Examples must be found where the interest is divided exclusively between the delineation of power and

the production of good. The reason for preferring general utility to the advantage of single individuals is simply that, in this last case, our regard for the person is too engrossing.

We may commence with an example from Pope :—

Till then, by nature crown'd, each patriarch sate,
King, priest, and parent of his growing state ;
On him, their second providence, they hung,
Their law his eye, their oracle his tongue.
He from the wandering furrow call'd the food,
Taught to command the fire, controul the flood,
Draw forth the monsters of th' abyss profound,
Or fetch th' ærial eagle to the ground.

This is a highly successful attempt, in Pope's manner, to celebrate the civilizers of early society. In addition to the vigour and condensation of the language, it presents three points of interest. First, the picture of the lofty elevation of the chief of a primitive state. Second (lines 3 and 4), the admiring submission of his people—a legitimate and effective aid to the reader's feelings. Third, the detail of his feats of power—all beneficent—with only the smallest tincture of malignancy. The operations described are in themselves familiar, and could be stated in plain prose, but Pope gives them elevation by the choice of a vigorous poetical phraseology, duly constrained into metre.

The following lines of Shelley give the effect in his more glowing manner :—

For, with strong speech, I tore the veil that hid
Nature, and Truth, and Liberty, and Love,—
As one who from some mountain's pyramid
Points to the unrisen sun !—the shades approve
His truth, and flee from every stream and grove.

The two first lines have a vigour of their own from the intensity of the figure—'tore the veil,' and from the cumulation of high, but not difficult, abstractions, well arranged for a climax. The simile in the three remaining lines is an agreeable illustration in itself, without adding to the compressed energy of the previous lines. There is a slight infusion of destructive interest in 'tearing the veil,' and an approach to the same interest in the sun's conquest over the shades of night ; so difficult is it to achieve a great effect of energy without some aid from the destructive side of power.

The *Heroes and Hero-worship* of Carlyle includes biographical sketches of six great men, distinguished in different

ways, and all handled by his peculiar force of genius, which, however, seldom dwells upon purely beneficent action apart from the interest of conquering and destructive energy. The *Essay on Francia*, the *Dictator of Paraguay*, depicts the author's favourite type of the benevolent despot.

Our prose literature has done fullest justice to the theme of beneficent strength. The narrative biography far surpasses the picturesque eulogy in expressing great qualities, whether of body or of mind. The display of power is most impressive when given with illustrative incidents testifying directly to its amount, by difficulty overcome, by endurance and by fertility of device. Under the same method of detail, the greatness of the results can be brought home. The writer will not neglect to add the subjective accompaniment of expressed admiration, both on his own part, and on the part of concurring admirers.

The noble tribute of Wordsworth to the heroism of Grace Darling is a specimen of the poetry of Strength in the widest compass. The picture of the wreck, the resolve of the Daughter and the Father, the fury of the crossing billows, lead up to the heroic struggle, thus briefly told :—

True to the mark,
They stem the torrent of that perilous gorge,
Their arms still strengthening with the strengthening heart,
Though danger, as the Wreck is neared, becomes
More imminent.

The rescue is a piece of fine pathos. The most characteristic effect is a bold use of the subjective strain, rising to a religious pitch :—

Shout, ye waves,
Send forth a song of triumph : waves and winds
Exult in this deliverance wrought through faith
In Him whose Providence your rage hath served !
Ye screaming sea-mews, in the concert join !

Cowper's 'Chatham' is a noble picture of beneficent strength. Full justice is done both to the strength and to the beneficence. First, as to the strength :—

In him Demosthenes was heard again ;
Liberty taught him her Athenian strain ;
She clothed him with authority and awe,
Spoke from his lips, and in his looks gave law.
His speech, his form, his action full of grace,
And all his country beaming in his face,
He stood as some inimitable hand
Would strive to make a Paul or Tully stand.

Next, as to the work :—

No sycophant or slave that dared oppose
Her sacred cause, but trembled when he rose ;
And every venal stickler for the yoke,
Felt himself crushed at the first word he spoke.

An example of lofty eulogy, by poetic comparisons exclusively, is furnished in De Quincey's rebuke of those that would mix up with Shakespeare's greatness the consideration of his birth :—

"Both parties violate the majesty of the subject. When we are seeking for the sources of the Euphrates or the St. Lawrence, we look for no proportions to the mighty volume of waters in that particular summit amongst the chain of mountains which embosoms its earliest fountains, nor are we shocked at the obscurity of these fountains. Pursuing the career of Mahommed, or of any man who has memorably impressed his own mind or agency upon the revolutions of mankind, we feel solicitude about the circumstances which might surround his cradle to be altogether unseasonable and impertinent. Whether he were born in a hovel or a palace, whether he passed his infancy in squalid poverty, or hedged around by the glittering spears of body-guards, as mere questions of fact may be interesting, but, in the light of either accessories or counter-agencies to the native majesty of the subject, are trivial and below all philosophic valuation. So with regard to the creator of Lear and Hamlet, of Othello and Macbeth ; to him from whose golden urns the nations beyond the far Atlantic, the multitude of the isles, and the generations unborn in Australian climes, even to the realms of the rising sun, must in every age draw perennial streams of intellectual life, we feel that the little accidents of birth and social condition are so unspeakably below the grandeur of the theme, are so irrelevant and disproportioned to the real interest at issue, so incommensurable with any of its relations, that a biographer of Shakespeare at once denounces himself as below his subject if he can entertain such a question as seriously affecting the glory of the poet. In some legends of saints, we find that they were born with a lambent circle or golden aureola about their heads. This angelic coronet shed light alike upon the chambers of a cottage or a palace, upon the gloomy limits of a dungeon or the vast expansion of a cathedral ; but the cottage, the palace, the dungeon, the cathedral, were all equally incapable of adding one ray of colour or one pencil of light to the supernatural halo."

The grandeur of Shakespeare's work and influence is finely represented by select touches in the fifth sentence (' So with regard '—).

The intellect of Newton has often been celebrated, but

not with a full combination of the arts of eulogy. The difficulties are great. As an intellectual giant, he cannot be represented in the form suited to a great orator like Chatham. It is the results of his work that best admit of delineation; more especially the bearings of his discovery of gravitation. The gorgeous rhetoric of Chalmers proceeds as follows:—

“There are perhaps no two sets of human beings who comprehend less the movements, and enter less into the cares and concerns, of each other, than the wide and busy public on the one hand, and, on the other, those men of close and studious retirement, whom the world never hears of, save when, from their thoughtful solitude, there issues forth some splendid discovery, to set the world on a gaze of admiration. Then will the brilliancy of a superior genius draw every eye towards it—and the homage paid to intellectual superiority will place its idol on a loftier eminence than all wealth or than all titles can bestow—and the name of the successful philosopher will circulate, in his own age, over the whole extent of civilized society, and be borne down to posterity in the characters of ever-during remembrance—and thus it is, that, when we look back on the days of Newton, we annex a kind of mysterious greatness to him, who, by the pure force of his understanding, rose to such a gigantic elevation above the level of ordinary men—and the kings and warriors of other days sink into insignificance around him—and he, at this moment, stands forth to the public eye, in a prouder array of glory than circles the memory of all the men of former generations—and, while all the vulgar grandeur of other days is now mouldering in forgetfulness, the achievements of our great astronomer are still fresh in the veneration of his countrymen, and they carry him forward on the stream of time, with a reputation ever gathering, and the triumphs of a distinction that will never die.”

This comparison with other modes of greatness, of a more palpable kind, is the best available means of getting over the difficulty of describing a scientific intellect.

It is the beneficent sublime that Goldsmith has caught so well in his picture of the Preacher, in the ‘Deserted Village’:—

A man he was to all the country dear,
And passing rich with forty pounds a year;
Remote from towns, he ran his godly race,
Nor e’er had changed, nor wished to change his place;
Unskilful he to fawn, or seek for power,
By doctrines fashioned to the varying hour;
Far other aims his heart had learned to prize,
More bent to raise the wretched than to rise.

His house was known to all the vagrant train ;
 He chid their wanderings, but relieved their pain.
 The long-remembered beggar was his guest,
 Whose beard descending swept his aged breast ;
 The ruined spendthrift, now no longer proud,
 Claimed kindred there, and had his claims allowed
 The broken soldier, kindly bade to stay,
 Sat by his fire, and talked the night away ;
 Wept o'er his wounds, or tales of sorrow done,
 Shouldered his crutch, and shewed how fields were won.
 Pleased with his guests, the good man learned to glow,
 And quite forgot their vices in their woe ;
 Careless their merits or their faults to scan,
 His pity gave ere charity began.

Thus to relieve the wretched was his pride,
 And e'en his failings leaned to virtue's side ;
 But, in his duty prompt at every call,
 He watched and wept, he prayed and felt for all ;
 And, as a bird each fond endearment tries
 To tempt her new-fledged offspring to the skies,
 He tried each art, reproved each dull delay,
 Allured to brighter worlds, and led the way.

Beside the bed where parting life was laid,
 And sorrow, guilt and pain, by turns dismayed,
 The reverend champion stood. At his control
 Despair and anguish fled the struggling soul ;
 Comfort came down the trembling wretch to raise,
 And his last faltering accents whispered praise.

At church, with meek and unaffected grace,
 His looks adorned the venerable place ;
 Truth from his lips prevailed with double sway ;
 And fools, who came to scoff, remained to pray.
 The service past, around the pious man,
 With ready zeal, each honest rustic ran ;
 E'en children followed with endearing wile,
 And plucked his gown, to share the good man's smile ;
 His ready smile a parent's warmth expressed,
 Their welfare pleased him, and their cares distressed ;
 To them, his heart, his love, his griefs were given,
 But all his serious thoughts had rest in heaven.
 As some tall cliff that lifts its awful form,
 Swells from the vale, and midway leaves the storm ;
 Though round its breast the rolling clouds are spread,
 Eternal sunshine settles on its head.

In this vivid picture nothing is introduced that would mar the beneficence of the situation ; while the function of the clergyman naturally lends itself to the portraiture of kindly offices and good-will. The points to be noted are

mainly these : First, the intense regard for duty, which is always of the nature of the sublime, but which, when (as here) it is accompanied with love and zest, has a particularly tender and attractive side. Next, the absence of secular ambition ('Passing rich with forty pounds a year'); which, considering the strong hold that the passion for riches has on men in general, betrays elevation of character in the matter of restraint. There is next the sublimity of high-toned morality; as seen in the preacher's unbending integrity and refusal to court favour by flattery and temporizing: 'Unskilful he to fawn, or seek for power, By doctrines fashioned to the varying hour'. Next comes deep and broad sympathy with men, extending both to their joys and to their woes, and manifesting itself in practical forms—such as hospitality, relieving suffering, tendering advice. Lastly comes the elevating and winning quality of charity: 'Careless their merits or their faults to scan,' 'And e'en his failings leaned to virtue's side'. The picture is also brightened by two adventitious circumstances—viz., the preacher's success in his mission, and the high estimation wherein he was held by his people: 'At his control Despair and anguish fled the struggling soul'; 'A man he was to all the country dear'; 'E'en children followed with endearing wile, And plucked his gown, to share the good man's smile'.

NEUTRAL STRENGTH.

Neutral Strength appeals more exclusively to our sense of what is vast and majestic, aided, it may be, by the mysterious and illimitable.

We now encounter Sublimity in its purest form, detached alike from good and from evil consequences. The objects best suited to exemplify it are the mightiest aspects of Nature, terrestrial and celestial, and the infinities of Space and Time.

From its very essence, this is the kind of strength most difficult to sustain, and most liable to degenerate into Turgidity. Deprived of the assistance of our leading human emotions, it has to rest upon a consummate handling of the strength vocabulary, together with the associations of majesty, dignity and grandeur.

When we name the attributes of Majesty, Dignity, Grandeur, as not immediately connected with the funda-

mental emotions so often appealed to, we must add that, in their origin in the human mind, they cannot be altogether detached from these great emotions. Majesty and Dignity are nothing without a basis of Power, and Power supposes efficiency for good or for evil. Yet, by a process of mental growth, we attain to a species of emotion of the inspiring and elevating kind, which seems to throw a veil over its primary sources, and to constitute a pleasure apart.

As regards the human character, instances may be furnished that have little or no direct or obvious suggestion of either maleficent or beneficent qualities, but such neutrality is rarely maintained through a composition of any length.

In extolling the greatness of human character, the direct production of good and evil is often kept out of view for a time, and the stress laid upon the element of neutral strength, as grandeur or magnificence; although, in the first instance, efficiency for practical ends is what raises a man upon a pedestal of imposing majesty.

The splendid eulogy of Milton by Wordsworth is a specimen of greatness of character, depicted apart from the consideration of Milton's work:—

Thy soul was like a star, and dwelt apart:
Thou hadst a voice whose sound was like the sea:
Pure as the naked heavens, majestic, free,
So didst thou travel on life's common way,
In cheerful godliness; and yet thy heart
The lowliest duties on herself did lay.

It is interesting to note the imagery invoked for this lofty description. The poet's instinct led him to the celestial sphere, as the type of intrinsic grandeur without reference to the emotions of love or hate. In the end, he recurs to the virtues of ordinary life, and draws a picture of moral greatness with the inevitable suggestion of goodness to fellow beings.

Compare the same poet's lines on Chatterton:—

I thought of Chatterton, the marvellous boy,
The sleepless soul that perished in his pride.

The operative circumstances here are, first, the epithet 'marvellous,' indicating superiority and distinction without saying how, where, or in what respect; next, the energy denoted by 'sleepless'; then the 'pride,' a fine human quality when untarnished by vile accompaniments. The

poet, however, sees fit to awaken our tender sentiment by the tragic pathos of the 'perished'; showing how rare it is to dispense with our greatest fountains of emotion. The effect of the passage is thus increased, although at the expense of its purity as an example under our present head. Still the compression of four such epithets, in two lines, with nothing to impair the harmony, has been universally accounted one of the choice products of the poet's genius.

Again, with reference to Burns :—

Of him who walked in glory, and in joy,
Following his plough, along the mountain side.

We are touched at once by the lofty bearing and the humble vocation of the subject, everything else being in the background.

Hamlet's picture of his father is made up of Shakespearian strokes of invention, which at first appeal to our acquired emotion of grandeur, but at last kindle the purely malignant flame, by the disparaging comparison with his murderer.

It is to Nature that we must turn for the chief exemplification of this form of Sublimity. Greatness in Force, in Space and in Time, rendered in such a way as to combine an intelligible picture, with a vista of the unexpressed, will impart the elevation of Strength. Each of these great elements can be handled for the purpose; and each in turn can come to the aid of the others.

Force is seldom separated from effects for good or evil; Space and Time are much more of the nature of abstractions, while also partaking most of the Infinite.

The Celestial Universe is by pre-eminence the region of neutral might. Many attempts have been made to revel in the impenetrable depths of the starry spaces. The genius of Dante was impelled to it in the *Paradiso*, but his Ptolemaic Astronomy was not well suited to the attempt. Moreover, it is not his way to expatiate on Nature's grandeurs, except with immediate reference to the interests of personality.

The successive locations of the Blessed in Dante's Paradise begin at the Moon, and proceed through the Planets in order to Saturn. The Eighth Heaven is the Fixed Stars. Here we have such glimpses as these :—

Not for so short a moment could'st thou bear
 Thy finger in the fire as that in which
 I saw the sign next Taurus, and was there.
 O glorious stars, O light supremely rich
 In every virtue which I recognise
 As source of all my powers,
 Look down once more, and see the world how wide
 Beneath thy feet it lieth, far outspread ;
 So that my heart, with joy beatified,
 May join those hosts with triumph now elate,
 That here in this ethereal sphere abide.
 Then I retraced my way through small and great
 Of those seven spheres, and then this globe did seem
 Such that I smiled to see its low estate ;
 I saw the daughter of Latona there
 All glowing bright, without that shadowy veil,
 Which once I dreamed was caused by dense and rare ;
 I saw, with open glance that did not fail,
 The glories, Hyperion, of thy son,
 And Maia and Dione how they sail
 Around and near him, and Jove's temperate zono
 'Twixt sire and son, and then to me were clear
 Their varying phases as they circle on.

Plumptre's Translation.

The subject is frequently taken up in short allusions, but has as yet scarcely received an adequate treatment according to the discoveries of Modern Astronomy, which, instead of curbing imagination, as science often does, provides it with new outlets.

The cosmogony of Milton is highly artificial; his management of the great sidereal expanse is combined with Satan's movements, and, only in touches, gives the sublime of vastness. (See Professor Masson's delineation of the Miltonic Cosmogony, in the *Dissertations to Paradise Lost*.)

The following lines from Pope give a nearly pure example of the celestial Sublime :—

He who through vast immensity can pierce,
 See worlds on worlds compose one universe,
 Observe how system into system runs,
 What other planets circle other suns,
 What varied being peoples every star,
 May tell why Heaven has made us as we are.

The want here is a comprehensive view to include the vast and varied contents of the starry depths. The passage indicates the points of interest that are usually drawn upon in such flights; the existence of human inhabitants in the remote systems, and the illustration of creative might.

Goethe touches the theme in the Prologue to *Faust*, but makes an abrupt transition to the earthly forces, which he depicts with strokes of grandeur. He feels the superior efficacy of movement, and selects his points accordingly:—

Still quiring as in ancient time
With brother spheres in rival song,
The Sun with thunder-march sublime
Moves his predestined course along.

The Sublimity of Time is a more frequent subject of treatment both in poetry and in elevated prose. It does not demand the same stretch of language as the Space universe: although illimitable in two directions, it admits of being narrowed in the breadth of the stream. Another reason for its choice is illustrative of the view taken of neutral strength: it readily admits an appeal to our emotions in the form of pathos if not also destructive malignity.

The first example is a prose extract from Chalmers:—

“(1) One might figure a futurity that never ceases to flow, and which has no termination; but who can climb his ascending way among the obscurities of that infinite which is behind him? (2) Who can travel in thought along the track of generations gone by, till he has overtaken the eternity which lies in that direction? (3) Who can look across the millions of ages which have elapsed, and from an ulterior post of observation look again to another and another succession of centuries; and at each further extremity in this series of retrospects, stretch backward his regards on an antiquity as remote and indefinite as ever? (4) Could we, by any number of successive strides over these mighty intervals, at length reach the fountain-head of duration, our spirits might be at rest. (5) But to think of duration as having no fountain-head; to think of time with no beginning; to uplift the imagination along the heights of an antiquity which hath positively no summit; to soar these upward steepes till dizzyed by the altitude we can keep no longer on the wing: for the mind to make these repeated flights from one pinnacle to another, and instead of scaling the mysterious elevation, to lie baffled at its foot, or lose itself among the far, the long withdrawing recesses of that primeval distance, which at length merges away into a fathomless unknown; this is an exercise utterly discommittling to the puny faculties of man.”

This fine passage works up the sublimity of duration, through great resources of language and figure, assisted by the skilful use of intermediate gradations leading to a climax. The special quality of strength appealed to is a vastness that simply overpowers us, and illustrates our insignificance and nothingness, without doing us any other harm. For the sake of being lifted to the conception of such immense power, we offer ourselves up as exemplary victims.

(1) The first sentence draws a questionable contrast between an

endless future and an infinite past; making it appear, without obvious justification, that the future is, in conception, the least arduous of the two. This contrast adds nothing to the effect of the passage; the power commences with the second member of the sentence—‘Who can climb his ascending way among the obscurities of that infinite which is behind him?’ The author is naturally led to adopt the figure of Interrogation, and sustains it through the next two sentences.

(2) This sentence is merely varying the statement of the position, by help of the author’s opulent vocabulary. ‘Who can travel in thought along the track of generations gone by, till he has overtaken the eternity which lies in that direction?’ The language here is cumbrous, notwithstanding its power. A little variation might be tried. ‘Who can carry his thoughts along the innumerable generations gone by, and overtake the eternal commencement of them all?’

(3) ‘Who can look across the millions of ages which have elapsed, and from an ulterior post of observation look again to another and another succession of centuries; and, at each further extremity in the series of retrospects, stretch backward his regards on an antiquity as remote and indefinite as ever?’ The force of the language is fully sustained, and the operation of grading well carried out.

(4) ‘Could we, by any number of successive strides over these mighty intervals, at length reach the fountain-head of duration, our spirits might be at rest.’ The last clause is not the best that we could desire, but the form of the sentence, in summing up, as it were, the result of the previous one, is highly effective.

(5) Now comes the climax, which is grandly sustained. To reach the highest pitch of the language of strength, strong negatives are essential.

The author has done everything that could be required of him in his bold undertaking. He has provided a series of the most powerful strokes of language, each rising perceptibly above the one previous, until the strain could be carried no higher. The real climax is reached at ‘fathomless unknown’. The concluding clause is a transition that might easily have been a bathos; but is saved by the intensity of the language.

It is noticeable that the author employs figures derived from space relations, much more than the proper vocabulary of duration.

Hardly any better instance can be given of the pure or neutral sublime. It shows how vast must be the scale of the quality to make an impression comparable to the sublimity of maleficent or beneficent strength.

Examples of the theme are frequent with the poets. The concluding lines of the ‘Pleasures of Hope’ need only be referred to. Its examination shows at a glance that other emotions besides duration in its vastness are appealed to.

The following is from Shelley :—

Yet pause, and plunge
Into Eternity, where recorded time,
Even all that we imagine, age on age,
Seems but a point, and the reluctant mind
Flags wearily in its unending flight,
Till it sink dizzy, blind, lost, shelterless.

This might be taken as a poetical condensation of the passage from Chalmers.

Historical time, past and future, is thus pictured in 'Locksley Hall':—

When the centuries behind me like a fruitful land reposed;
When I clung to all the present for the promise that it closed;

When I dipt into the future far as human eye could see;
Saw the Vision of the world, and all the wonder that would be.

This limitation to historical time makes a case of personal human interest; as is usual with more limited surveys of the past and the future.

The sublime of terrestrial amplitudes, masses and moving powers, with more or less of personifying aid, is abundant in poetry. It is one of the products of the growing sensibility to Nature that recent ages can boast of. See, for example, the pictures of Mount Blanc, by Coleridge, by Shelley, and by Byron, where the sublime of mass is as nearly pure as may be.

Still more efficacious is the momentum of masses in motion, as seen in rivers, floods, ocean waves and tides, volcanic outbursts, earthquakes, and the great appliances of human art. Thus :—

Along these lonely regions, where retir'd
From little scenes of art, great Nature dwells
In awful solitude, and nought is seen
But the wild herds that own no master's stall,
Prodigious rivers roll their fattening seas.

Any further attempt to exemplify Neutral Strength in typical purity is needless; the tendency of manifested power to run into the channels of strongest personal emotion is sufficiently apparent. Accordingly, it is reserved for a more promiscuous selection of passages to illustrate the Sublime in all its multiplicity of aspects and constituents.

PROMISCUOUS PASSAGES.

Among the loftiest flights of Shakespeare's sublimity, we may place a well known passage in 'Lear'. It illustrates the poetry of destructive energy, and makes us feel how much this exceeds in effect the finest handling of either beneficent or neutral strength. It is the parallel to the Macbeth challenge to the witches, but still more densely compacted.

Blow, winds, and crack your cheeks! rage! blow!
 You cataracts, and hurricanoes, spout
 Till you have drench'd our steeples, drown'd the cocks!
 You sulphurous and thought-executing fires,
 Vaunt-couriers of oak-cleaving thunderbolts,
 Singe my white head! And thou, all-shaking thunder,
 Strike flat the thick rotundity o' the world!
 Crack nature's moulds, all germens spill at once,
 That make ingrateful man.

L. 1. The phrase 'crack your cheeks' is wanting in dignity, unless we suppose the speaker in a contemptuous and defiant mood. It has a redeeming point in the familiar figure of a cherub blowing hard with distended cheeks.

L. 2. The conjunction 'cataracts' and 'hurricanoes' is meant to prepare for the drenching in the next line; but hardly expresses it. The precedence should be given to 'hurricane,' whose foremost effect is wind, with the incidental accompaniment of furious rains, to which the cataract would then point.

L. 3. 'Till you have drenched our steeples, drowned the cocks,' is powerful, but extravagant.

L. 4-6. The lightning is embodied in the 'sulphurous and thought-executing fires'; neither epithet is specially applicable. 'Vaunt-couriers of oak-cleaving thunderbolts' is a grand conjunction of epithets for thunder; 'oak-cleaving' is more conceivable than 'thought-executing'. 'Singe my white head' is barely redeemed from feebleness by the intensity of the speaker's passion.

L. 7 contains one of Shakespeare's grander strokes of condensed energy. He takes up the globe in a breath, and proposes to strike it flat; although the greatest exaggeration of the might of thunder is unequal to the attempt.

L. 8 repeats the unsurpassable figure in the Macbeth passage, the destruction of our race, and of all living beings, at one stroke. It would be the revocation of the earth to its inorganic state, prior to the supposed evolution of life.

The storm in 'Julius Cæsar' attains an equal, if not a greater, pitch of sublimity.

Are not you moved, when all the sway of earth
 Shakes like a thing unfirm? O Cicero,
 I have seen tempests, when the scolding winds
 Have rived the knotty oaks, and I have seen

The ambitious ocean swell and rage and foam,
 To be exalted with the threatening clouds :
 But never till to-night, never till now,
 Did I go through a tempest dropping fire.
 Either there is a civil strife in heaven,
 Or else the world, too saucy with the gods,
 Incenses them to send destruction.

The aid of a comparison is first invoked, by quoting what seems the very acme of stormy rage. 'I have seen tempests—the threat'ning clouds.' Both wind and ocean are depicted by images and incidents of tremendous energy, without a break or a fall. The exaltation of the sea to the threatening clouds is hyperbolical, but not extravagant.

Next comes the application—

But never till to-night, never till now,
 Did I go through a tempest dropping fire.

This is the grandest image of the whole ; it has the merit of picturesqueness in a still higher degree than the previous description ; while the idea of 'dropping fire' is suggestive of destructive might at the utmost pitch.

The climax has now been reached, and the three concluding lines are a falling away. The reference to the gods might be such as to sustain the effect, but for that end a more concentrated and intense expression was wanted. The explanation offered is at best prosaic. The introduction of the alternatives makes it too much a matter of intellectual balancing, and is incompatible with high passions. The last line contains the effective thought, and could have been embodied so as to sustain the energy at the requisite height.

Compare Byron's Storm in the Alps :—

Far along,
 From peak to peak, the rattling crags among,
 Leaps the live thunder ! Not from one lone cloud,
 But every mountain now hath found a tongue,
 And Jura answers, through her misty shroud,
 Back to the joyous Alps, who call to her aloud !

In this description, and in what follows, the poet rejoices in the mere display of power, apart altogether from its effects. He achieves a great success in his choice of language, both for vastness of space and for intensity of force. It is impossible, nevertheless, to withhold the emotional consequences from the simple manifestation of power. Thus—

—let me be
 A sharer in thy *fierce* and far delight,
 A portion of the tempest and of thee !

Here we have a frank avowal of the source of our liking for the powers of Nature ; we become sharers in the energy whose effects we witness.

The Nature symbolism comes out most fully in this stanza:—

Sky, mountains, river, winds, lake, lightnings! ye!
 With night, and clouds, and thunder, and a soul
 To make these felt and feeling, well may be
 Things that have made me watchful; the far roll
 Of your departing voices, is the knoll
 Of what in me is sleepless,—if I rest.
 But where of ye, oh tempests! is the goal?
 Are ye like those within the human breast?
 Or do ye find, at length, like eagles, some high nest?

A more complete identification of self with Nature's forces could hardly be conceived.

The quarrel of Jupiter and Prometheus is one of the renowned situations of classical mythology and poetry. The sublime of heroic defiance of oppression, backed by unlimited endurance, is exemplified in the handling of the myth. To us, it is at every point too gigantic and extravagant in its horrors to be an agreeable tale. We like to hear of suffering, but not on the scale of Prometheus. Such a degree of coarse, physical torture is beyond the possibility of redemption. The conception partakes of savagery; while the continuance is exaggerated beyond our power to follow it. One thousand years, one hundred years, a single year, would be as telling as three thousand.

The fiction has, nevertheless, a poetic value. It stretches a poet's invention to the utmost to cope with its extravagance: and the result may be a series of splendid passages, welcome on their own account, and capable of becoming hyperbolical illustrations of actual incidents in human life. Such are the Shakespearian bursts in 'Macbeth,' 'Hamlet,' and 'Lear'. Whether Shelley, in 'Prometheus Unbound,' be equal to the occasion, is a matter for critical inquiry. The opening passage is as follows:—

Monarch of gods and dæmons, and all spirits—
 But One—who throng those bright and rolling worlds
 Which Thou and I alone of living things
 Behold with sleepless eyes! regard this earth
 Made multitudinous with thy slaves, whom thou
 Requistest for knee worship, prayer, and praise,
 And toil, and hecatombs of broken hearts,
 With fear and self-contempt and barren hope:

The burden of this strain is severe denunciation of 'Jupiter's' tyranny, and its contemptible results in the wholesale creation of slaves and hypocrites; a picture of the typical despot.

Whilst me, who am thy foe, eyeless in hate
 Hast thou made reign and triumph, to thy scorn,
 O'er mine own misery and thy vain revenge.

Three thousand years of sleep-unsheltered hours,
 And moments aye divided by keen pangs
 Till they seemed years, torture and solitude,
 Scorn and despair—these are mine empire:—

Here we have the lofty boast of Prometheus that he too had been made a monarch and a victor; had triumphed over three thousand years of agony. Moral heroism has attained god-like dimensions.

More glorious far than that which thou surveyest
 From thine unenvied throne, O mighty God!—
 Almighty, had I deigned to share the shame
 Of thine ill tyranny, and hung not here
 Nailed to this wall of eagle-baffling mountain,
 Black, wintry, dead, unmeasured; without herb,
 Insect, or beast, or shape or sound of life.
 Ah, me! alas! pain, pain, ever, for ever.

This is mere iteration, not to say needless repetition, and scarcely adds to the force of what went before. A poet may go back upon himself in order to strike out new effects. Here we have merely an expansion of the dignity of triumphing over suffering, and a more realistic detail of the nature of the punishment.

While the language is choice and well-compacted, the poet has not realised a grand and original burst of poetry, whether in conception, in figure, or in the movement of the verse.

Campbell's prose description of the launch of a ship of war is illustrative of the sublime among the artificial constructions of men.

"When Shakespeare groups into one view the most sublime objects of the universe, he fixes on the cloud-capt towers, the gorgeous palaces, the solemn temples. Those who have ever witnessed the spectacle of the launching of a ship of the line, will perhaps forgive me for adding this to the examples of the sublime objects of artificial life. Of that spectacle I can never forget the impression, and of having witnessed it reflected from the faces of ten thousand spectators. They seem yet before me—I sympathize with their deep and silent expectation, and with their final burst of enthusiasm."

It is an effective heightening of a sublime spectacle thus to record the impression produced upon the mind of a spectator, and still better upon a vast body of spectators. Its position would be improved, however, by being made to follow the description of the object. We cannot be too soon put in possession of the concrete image that everything is to turn upon.

"When the vast bulwark sprung from her cradle, the calm water, on which she swung majestically round, gave the imagination a contrast of the stormy element on which she was soon to ride."

This contains the description of the object in terms that imply vastness and force of the neutral kind. The closing circumstance

is not so happy. The calm water would not of itself suggest the stormy element; our own knowledge supplies it, when we put our thoughts on the stretch for the purpose. The concluding sentence pursues the theme.

"All the days of battle and the nights of danger which she had to encounter, all the ends of the earth which she had to visit, and all that she had to do and to suffer for her country, rose in awful presentiment before the mind; and when the heart gave her a benediction, it was like one pronounced upon a living being."

It is now seen how little of the sublimity is neutral, and how much is dependent on the invoking of emotion, avowedly heroic and beneficent, but tacitly also destructive.

The OCEAN is a testing case of the handling of Strength raised to the pitch of Sublimity. It offers a seemingly neutral power, and is capable of being treated as such. When, however, we refer to examples, we discover that emotional interest, apart from mere strength, is usually superadded.

To an unbiassed mind, the sea is not very elevating or calculated to excite intense emotion. There are exceptional individuals formed to take delight in the sea-faring life; but to the mass of men, its interest is factitious and only made up by the poetic art.

Our nature poets have greatly enhanced the charm of land scenery, by felicity of handling; and so with the greatly inferior attractions of the sea.

For a combination of simple yet effective phraseology, set in a melodious line, there is nothing to surpass Spenser's—

World of waters wide and deep.

The poet is content with superinducing two space epithets on the figure obtained from the world.

Milton's adaptation—

Rising world of waters dark and deep—

discards the spatial expanse for the term of awe and mystery, 'dark'.

Byron's passage, at the close of 'Childe Harold,' is an almost unbroken appeal to the interest of pure malignity. The grandeur of the phraseology has a redeeming effect, but ought not reconcile us to the diabolical sentiment of stanza 180. Malignant strength reigns in a more subdued form in 181. In the succeeding stanza, the same terrific superiority to the greatest of human things, the empires of the past, is illustrated. In 183, it is 'a glorious mirror, where the Almighty's form glasses itself in *tempests*'—still the destructive side. For a moment he qualifies this with the more neutral sublimesties of boundless expansion and eternal duration. It is also the 'throne of the Invisible'—another piece of symbolism—without express mention of destructive wrath. But the malignant tone is prominent in the closing line—

Thou goest forth, dread, fathomless, alone!

Stanza 184 introduces his own personality, with touches of affectionate interest—

And I have loved thee, Ocean.

He goes on to say—

For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane.

There is here a sort of redeeming kindly feeling that softens the harshness of the general strain, yet not so as to do away with the exclusiveness of the malignant vein throughout.

We now turn to the well-known apostrophe of Barry Cornwall (B. W. Procter), where the interest of malignant power is still apparent, although more veiled; the element of strength being more or less neutral.

O thou vast ocean! ever-sounding sea!
Thou symbol of a drear immensity!

The epithet 'vast' is of course appropriate, as belonging to the vocabulary of strength in expansion of space. 'Ever-sounding' is an aid to the conception of power. The 'drear immensity' endeavours to augment the strength by an admixture of dread, a questionable and precarious expedient.

Thou thing that windest round the solid world
Like a huge animal, which, downward hurled
From the black clouds, lies weltering and alone,
Lashing and writhing till its strength be gone.

This is more a simile of harmony and surprise than an exalting comparison. The sea looked at without any poetical assistance is quite as impressive as such a simile can make it.

Thy voice is like the thunder, and thy sleep
Is as a giant's slumber, loud and deep.

Again an allusion to the sound, which might have been combined with the former. Whether the hackneyed use of the thunder exalts the roar of the ocean in a storm is somewhat doubtful; still more so is the comparison to the most powerful giant that fable ever stamped on our imagination—a picture wanting alike in resemblance and in adequacy.

Thou speakest in the east and in the west
At once, and on thy heavily-laden breast
Fleets come and go, and shapes that have no life
Or motion, yet are moved and meet in strife.

The first circumstance is intended to illustrate the activity as well as the expanse of the ocean, but is noways remarkable for its effectiveness. The next is something picturesque and suggestive of power: the sustaining of fleets, one of our most energetic agencies for destruction. The 'shapes that have no life or motion,

and yet meet in strife,' may not be very intelligible, but the fact of 'strife' always comes home to our combativeness.

The earth hath nought of this; nor chance nor change
Ruffles its surface, and no spirits dare
Give answer to the tempest-wakened air;
But o'er its wastes the weakly tenants range
At will, and wound its bosom as they go.

The earth's want of mobility of surface is here quoted as an unfavourable contrast to the sea. The contrast may be easily overdone, seeing the many compensating advantages of the solid land. The poet goes on:—

Ever the same, it hath no ebb, no flow;—
But in their stated round the seasons come,
And pass like visions to their wonted home,
And come again and vanish; the young spring
Looks ever bright with leaves and blossoming
And winter always winds his sullen horn,
When the wild autumn with a look forlorn
Dies in his stormy manhood; and the skies
Weep, and flowers sicken, when the summer flies.

This depreciatory comment on terrestrial things has a poetic value in itself, but hardly succeeds in advancing the ocean in our regards; the two elements are so distinct in their whole nature, that we cannot extol one at the expense of the other.

There is more force in the concluding lines:—

Oh! wonderful thou art, great element;
And fearful in thy spleeny humours bent,
And lovely in repose.

The combination of wonder, terror and loveliness is so far effective. Taken in company with previous allusions, it shows the need of an appeal to the destructive capability of the sea in the attempt to stir our emotions. At the same time advantage is taken of certain loving aspects that it can assume:—

—thy summer form

Is beautiful, and when thy silver waves
Make music in earth's dark and winding caves,
I love to wander on thy pebbled beach,
Marking the sunlight at the evening hour,
And hearken to the thoughts thy waters teach—
Eternity—Eternity—and Power.

It is a pleasing but groundless assumption, that the sea remains tranquil in summer, and reserves its fury for winter. The combination 'silver waves' is picturesque and agreeable. The sound of the sea is once more invoked, as music in the 'dark and winding caves': a slight but admissible exaggeration. The author next adds his own personality to the scene, a usual and commendable

device, if well managed. The 'pebbled beach' is a picturesque reminder of the shore. 'Marking the sunlight at the evening hour' is a pleasing circumlocution for sunset, but not especially connected with the sea, as it might be. To hearken to the thoughts suggested by the ocean might add to the emotional influence of the subject, provided they were more adequately given than in the words of the closing line, which are wanting in special appropriateness. 'Eternity' is not peculiar to the sea; its highest type in the known universe would be the stars.

The other apostrophe by the same author is in a more exciting strain. The measure is rapid, like a lyric. The substance is mingled with the personal history of a devotee of ocean life:—

The sea, the sea, the open sea,
The blue, the fresh, the ever free;
Without a mark, without a bound,
It runneth the earth's wide regions round.

There is a strain of lively familiarity with the subject, while the grand features are given in poetic touches, with scarcely a particle of malignity; strength and grandeur of the purest type prevailing throughout. The writer endeavours to infect the reader with his individual devotion to the ocean life; and to do this, he trusts more to his own enthusiastic manifestations than to the ocean's characteristic merits.

I never was on the dull, tame shore
But I lov'd the great sea more and more,
And backward flew to her billowy breast,
Like a bird that seeketh its mother's nest;
And a mother she *was* and *is* to me;
For I was born on the open sea!

This resembles Byron's closing stanza, being an attempt to stir feeling by the expression of personal liking.

Even a better case is Allan Cunningham's ringing song—

A wet sheet and a flowing sea.

The being a 'sharer,' like Byron, in the manifestation of natural strength is the leading idea; 'the world of waters is our home,' and 'our heritage the sea'. The phenomena of storm are the theme selected, and the delight in them is emphasized by contrast:—

O for a soft and gentle wind!
I heard a fair one cry;
But give to me the snoring breeze
And white waves heaving high.

The appropriate element of the ship is introduced, dignified by simile and emotional associations.

The unfathomable depths of the ocean contribute the interest of mystery, which, however, is necessarily tinged with dread or

awe, from its being the grave of so many myriads of our race. Its countless population of animals, a small number of which come to view, has a further interest in many ways; yet not much suited to the highest strains of poetry, however valuable as yielding a variety of allusions.

It is not easy to obtain from the sea the interest of beneficent strength. Its beneficial office as the chief highway of human intercourse on the great scale, is not often dwelt upon by our poets; their instinct teaches them the superior charm of destruction. An example of the mode of stirring our tender feelings may be seen in these lines of Wilson:—

It is the midnight hour;—the beauteous sea,
 Calm as the cloudless heaven, the heaven discloses,
 While many a sparkling star, in quiet glee,
 Far down within the watery sky reposes.
 As if the ocean's heart were stirred
 With inward life, a sound is heard,
 Like that of a dreamer murmuring in his sleep.

The moment of calm is chosen for the purpose; the severe repose of the starry sky is added, and the personality that is awakened is of a kind to harmonize with the tranquillity of the scene. Nevertheless, we do not feel ourselves stirred to any great depths; the interest is only superficial and transient.

As an example of the moral sublime based on our loftiest moral abstraction, we can refer to the famous 'Ode to Duty,' by Wordsworth. The subject was said not to have been the author's spontaneous adoption, but a well-meant suggestion of his family. As a poetical topic it is burdened with disadvantages.

Duty, in matter of fact, is the severe aspect of our life: it is the costly struggle we have to maintain as the price of our privileges. By way of helping our feeble impulses, the attempt has been always made to surround it with a halo of nobleness, which is so far in the poet's favour, and makes it acceptable as an idea, even when we fail in the practice.

Wordsworth's treatment, however, is too earnest to give us the full benefit of this licence. He assumes that we are actually engaged in doing what is right, and his purpose is to contrast two modes of virtuous conduct—the one spontaneous, or depending on natural promptings; the other aided, strengthened and corrected by the feeling of duty; all which has the austerity of a sermon rather than the geniality of a poem. The poet's success in such an endeavour depends upon the genius that he can throw into it.

The first line is boldly conceived:—

Stern Daughter of the Voice of God !

Here is condensation and force; but the ideas suggested have not the highest pitch of congruity. A 'Daughter' is an engaging

object, in the ordinary acceptation, but 'stern' detracts from the tender aspect, and needs a tragic situation to give it suitability. The 'Voice of God' embodies a sublime conception; while to assign to it a daughter is to embarrass our imagination.

The remainder of the first stanza is devoid of all poetic adornment; it presses home the serious side of duty, in language suited to the preacher, and is forcible in that view.

The second stanza is an advance to poetry; it affords us a more cheering and elating conception. It is a picture of those that do the work of duty, with the absence of effort. The last line is the only one that interferes with this agreeable spontaneity.

The third stanza pursues the same agreeable topic and dwells upon its blessings. There is only a gentle hint, at the last, of the presence of the severe monitor; and the expression is toned down so as scarcely to interfere with the general effect.

The next stanza is a confession of inability to work upon pure spontaneity, and a wish to become perfect through the aid that duty supplies. This is so far a genial thought; we like to see a modest, humble demeanour in any one, whether we imitate it or not.

Another stanza expands the thought. The aim still is to complete the virtuous type by invoking duty as a make-weight to 'unchartered freedom' and 'chance desires'. There is also the insinuation of a blissful repose that is to be the reward of the high combination. The burden of duty is lightened when its consequences can be extolled.

The poet now rises above the preacher's strain, and for once redeems the oppressiveness of the theme, by poetical grandeur. The first couplet of the stanza—

Stern Lawgiver! Yet thou dost wear
The Godhead's most benignant grace—

surmounts the objections to the opening line. 'Stern' fits well with 'Lawgiver'; while the indication of the alternative character of benignity in the Godhead comes to us as a refreshing suggestion, and is put in its best form.

The remainder of the stanza is, in the fullest sense, poetic. Four lines express the benignancy that we so much delight in:—

Nor know we anything so fair
As is the smile upon thy face;
Flowers laugh before thee on their beds
And fragrance in thy footing treads.

We willingly accept a representation so well adapted to relieve the tension and severity of the main theme. To these lines follows the poet's superb outburst:—

Thou dost preserve the Stars from wrong;
And the most ancient Heavens, through Thee, are fresh and strong.

The grandeur of the language triumphs over the want of relevance, and justifies the extravagance of the hyperbole. The stars are faithful to their prescribed courses, and that is all we can say.

Of all the kinds of moral excellence, this, the greatest, is the most difficult to invest with ever fresh poetic charm. Love and goodness, as such, more readily yield the genial glow that we associate with poetry.

As a set-off to the splendour of Byron's mature composition, we may glance at his boyish production, 'Loch na Garr'. The critical instinct of Jeffrey pounced upon its weakness; and a line-to-line examination renders its defects apparent.

Let us begin with the second half of the opening stanza—

Yet, Caledonia, beloved are thy mountains,
Round their white summits though elements war;
Though cataracts foam 'stead of smooth-flowing fountains,
I sigh for the valley of dark Loch na Garr.

The circumstances chosen and the epithets describing them are common-place; and that is not the worst. The war of elements round the mountain summits and the foaming cataracts, are spoken of as so many drawbacks to be surmounted, instead of being, in the estimate of the true Nature-worshipper, the highest sources of delight in themselves. There is little aptness in sighing for a valley; the epithet 'dark' is purely emotional and Ossianic; while its relevance is doubtful.

Ah! there my young footsteps in infancy wander'd;
My cap was the bonnet, my cloak was the plaid;
On chieftains long perish'd my memory ponder'd,
As daily I strode through the pine-cover'd glade.

The pleonasm of 'young' and 'infancy' is aggravated by the notion that infants could climb the mountain. The second line is trivial and irrelevant. In the third and fourth, the intrinsic glory of the mountain is made second to the tales of bygone chieftains. When he strode the pine-covered glades, his interest was centred in these.

I sought not my home till the day's dying glory
Gave place to the rays of the bright polar star;
For fancy was cheer'd by traditional story,
Disclosed by the natives of dark Loch na Garr.

The first half is open to the remark that the polar star is not a bright star, nor in any way such a commanding object as to represent the starry heavens; and there is no poetic gain in supposing it bright. In the second half, we have a mere repetition, without improvement, of the story of the natives.

"Shades of the dead! have I not heard your voices
 Rise on the night-rolling breath of the gale?"
 Surely the soul of the hero rejoices,
 And rides on the wind o'er his own Highland vale.

A bold apostrophe to the perished chieftains. The expression is lofty, and sustained. The combination 'night-rolling breath of the gale' is not easy to the understanding, but has emotional keeping. The second half is well-worded, if not very original.

Round Loch na Garr while the stormy mist gathers
 Winter presides in his cold icy car:
 Clouds there encircle the forms of my fathers;
 They dwell in the tempests of dark Loch na Garr.

Here we have the defect of scenic incoherence. The stormy mist is not confined to winter: 'cold icy car' is pleonastic and common. The place given to the forms of his fathers is too dubious to stir our feelings.

The next stanza is a historical contradiction to the 'chieftains long perished': it takes us no farther back than Culloden, half a century before.

I quote the conclusion—

England! thy beauties are tame and domestic
 To one who has roved on the mountains afar:
 Oh for the crags that are wild and majestic!
 The steep frowning glories of dark Loch na Garr.

The language is good in itself, but unsuited to the scenery whether of England or of Scotland. The word 'domestic' is forced by the rhyme to 'majestic,' rather than suggested by the fact. Too much is made of the crags and steep frowning glories of Loch na Garr. There is one bold precipice, on which a Nature poet would have expended his energy, but Byron had not caught the actual features of the scene that he professes to have revelled in; or else his memory had failed to reproduce the strong points as they would have been given by Scott.

The poet has made a beginning in the command of poetic diction, as well as metre; his great want is coherence and truth. Moreover, his originality is as yet in abeyance; it needed the stimulus of Jeffrey's attack in the *Edinburgh Review*.

The poem has the very great virtue of lucidity, which distinguishes the author's compositions throughout.

The next example is from Keats's description of Hyperion in his palace, reigning unsubdued, yet insecure, after all the other Titans are overthrown:—

His palace bright,
 Bastion'd with pyramids of glowing gold,
 And touch'd with shade of bronzed obelisks,
 Glared a blood-red through all its thousand courts,

Arches, and domes, and fiery galleries;
 And all its curtains of Aurorian clouds
 Flush'd angrily: while sometimes eagles' wings,
 Unseen before by gods or wondering men,
 Darken'd the place; and neighing steeds were heard,
 Not heard before by gods or wondering men.
 Also, when he would taste the spicy wreaths
 Of incense, breath'd aloft from sacred hills,
 Instead of sweets, his ample palate took
 Savour of poisonous brass and metal sick:
 And so, when harbour'd in the sleepy west,
 After the full completion of fair day,
 For rest divine upon exalted couch,
 And slumber in the arms of melody,
 He paced away the pleasant hours of ease
 With stride colossal, on from hall to hall;
 While far within each aisle and deep recess
 His wingèd minions in close clusters stood,
 Amazed and full of fear; like anxious men
 Who on wide plains gather in panting troops,
 When earthquakes jar their battlements and towers.

In this passage, the giant nature of Hyperion is assumed, and everything is intended to harmonize with it. His gigantic body is implied in his 'stride colossal' and his 'ample palate'; and his greatness of mind is expressed in the massive passion depicted. The vast palace is described, not so that we can conceive it, but with terms of vague splendour and awe. The first three lines do not contain a picture; they serve mainly to give emotional impression; which is kept up by the 'thousand courts, arches, and domes and fiery galleries,' its 'curtains of Aurorian clouds,' its aisles and deep recesses.

But the main object of the passage is to realize the idea of vague fear, expressed in massive forms that should correspond to the greatness of Hyperion himself. Unaccountable omens therefore are introduced—the blood-red glare through the palace, the angry flush on the curtains, the flap of eagles' wings, the sound of neighing steeds, the poisonous air exhaled for perfume. The mystery is increased by the apparent want of relation to the circumstances in these incidents. Further, the impression is deepened by the sleeplessness produced in Hyperion himself, notwithstanding his strong defiance of all opposition; and this feeling of awe is seen extending also to his dependents.

Thus the impression of the passage rests on the combined ideas of vastness and mystery. These two conceptions are well fitted to harmonize. The chief criticism would be that there is room to doubt whether some of these omens of fear, such as the eagles and the steeds, are on a large enough scale to be suitable for so gigantic a nature.

The effect of mystery alone may be well studied in the speech

of Eliphaz in the Book of Job (Chap. IV.): 'In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling, which made all my bones to shake. Then a spirit passed before my face; the hair of my flesh stood up; it stood still, but I could not discern the form thereof: an image was before mine eyes, there was silence, and I heard a voice, saying——.'

The mystery is here aided by the impression of fear, the vague sense of a presence, the inability to distinguish the form, and the voice proceeding from this ghostly visitant. Mystery is not suitable in itself to produce any powerful impression; but it will often give considerable aid to some other effect, by raising a vague idea of things beyond what have been shown. Here it is employed to impress the thought of the words that follow by representing them as a voice from the spirit world; and we have seen how it supports the idea of vastness. It serves also to temper the impressions of fear, and to aid the effects of plot interest.

The subjective type of the Sublime may be studied in Wordsworth's famous Sonnet:—

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon,
The winds that will be howling at all hours
And are up-gather'd now like sleeping flowers,
For this, for every thing, we are out of tune;
It moves us not.—Great God! I'd rather be
A Pagan suckled in a creed outworn,—
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

The Strength of this Sonnet comes from several distinct sources. There is, first, the elevated thought of the whole. Observe here that while the basis of thought is subjective, the weakening impression of subjectivity is to some extent removed by the objective contrasts in the middle and at the end. Secondly, there is lofty scorn expressed. This is first given quietly in lines 4 and 8; and then it comes out in a powerful burst of indignation. Lastly, a considerable part of the power depends upon the choice treatment of the concrete examples already referred to.

The Sonnet not only exemplifies the Sublimity of great thoughts, but also shows the need, in the treatment of these, for having regard to Objectivity and Concreteness. Without the aid of the lines thus characterized, the impression of the whole would be very much weakened.

FEELING.

The emotion called Tender Feeling, Love, Affection, the Heart—constituting the amicable side of our nature—is the basis of a distinct class of sensibilities, pleasurable and painful.

These, in their actual exercise, make up a large amount of life interest; while, in the ideal representation, through Poetry and the other arts, their sphere is still further extended.

The word 'feeling' has a restricted application to Tender Feeling, or Tenderness. Love and the warm affections are displays of Tender Feeling. These affections are the great bond of liking and union among human beings; and they are increased by being shared. Their pleasure-causing efficacy is further shown by their power of soothing in misery or depression; a situation to which the term Pathos is more specially applied.

SUBJECTS CLASSIFIED.

THE DOMESTIC GROUP.

1. In this group are included the relationship of the Sexes; the Parental and Filial relationships; the Fraternal relationships.

Love of the Sexes, one of the strongest feelings of the human mind, has, in modern times especially, been found capable of artistic embodiment with the highest effect. It is a compound of various elements, which will have to be viewed in separation.

Parental Feeling is a co-equal source of interest in actual life, and also enters largely into Literature, although not in the same manner or degree as the emotion of the sexes. It usually constitutes but a minor incident in the working out of a Love plot.

The reciprocal affection of *Children* to *Parents* and the attachment between *Brothers* and *Sisters*, come under the same general emotion of Tender regard; but they are feebler in the reality, and less capable of ideal embodiment, than either Sexual or Parental feeling. Under peculiar circumstances, they may contribute to powerful situations in Poetry, and some of the grandest creations of the Greek Drama depend upon them. Shakespeare's 'King Lear' is a modern example.

FRIENDSHIP.

2. Friendship is the attachment between persons not of the same family, as determined by community of likings.

In the ancient world, the attachments between men were even more celebrated than the love of the sexes.

Tennyson's *In Memoriam* carries this relationship, under bereavement, to the loftiest strain yet attempted by any poet.

CO-PATRIOTISM.

3. Between subjects of the same state and members of the same society, there may originate a species of attachment, occasionally rising to passionate intensity, and capable of literary effects.

The sentiment is a complex one. The mere tender interest is rarely strong; the prominent examples are chiefly the cases of danger from a common enemy, and are such as to call forth the fighting or malevolent interest. In this form, patriotic poetry is both abundant and rousing.

The neighbourly relation of citizens is one of our forms of tender interest. It is an extension of the family situation, and grows warm upon services given and received. Rivalries and jealousies likewise spring up, and give scope for the malign pleasures as well. In the life pictures of romance, both kinds of interest are largely made use of.

BENEVOLENT INTEREST.

4. Pity for the distressed, kindness to dependents, protectorship, general philanthropy, all centre in the Tender Emotion, with aids from Sympathy strictly so called.

The workings of these various forms of benevolent interest can be so represented in language as to awaken an ideal interest in our fellow-beings generally.

RELIGION.

5. The sentiment of Religious regard is a complication of different feelings ; in its highest and purest type, tender emotion has the leading place.

Religion, in its ideal form, consists in love of the Deity and love to man for His sake. This is the substance of Christ's answer to the question, 'Which is the great commandment of the law?' (Matthew xxii. 35-40); and it is abundantly expressed, in combination with lower elements, in the Psalms and in the devotional literature of Christianity.

TENDERNESS PERSONIFIED.

6. Our interest in Nature, as flowing out of personified and other relations to ourselves, is partly Strength and partly Tenderness.

While the interest of Strength makes the Sublime, the interest of Feeling is related to Beauty.

The effects of Tenderness and Beauty, arising in the natural world, are far more numerous and pervading than the effects of Strength and Sublimity. Even the grandest objects of the heavens, and the mightiest forces of the earth, have their tender aspects, which are copiously set forth in poetry.

One chief occasion for dwelling on the tender side of natural things is to provide harmonious surroundings for the love emotions of humanity. Nevertheless, among the subjects of poetry are inanimate scenes of nature, plants and animals ; all which can be made to reflect personality in some of its phases.

SORROW—PATHOS.

7. SORROW is resolvable into a manifestation of Pain (however arising), partly or wholly assuaged by a gush of Tenderness.

The soothing influence may, in amount, prove below, equal to, or above the suffering.

The pains arising from crosses in the tender affections

themselves—the greatest of all being the death of beloved ones—are the most perfect stimulants of grief and tenderness, and are in consequence the chief instrument employed for calling the emotion into sympathetic exercise.

The feeling is abused when, in literary treatment, greater pains are depicted than the tender outburst can assuage. We must bear with such cases in the actual world and in history, but we need not have them reproduced in art.

CONSTITUENTS OF TENDERNESS.

1. The Tender Feelings of mankind may be referred to three instinctive foundations—Sex, Parental Feeling, and Gregariousness.

The most marked of the human instincts, in connexion with the Tender Emotions, are the two that relate to the Sexes and to Parentage. These are intense and specialized forms of the more diffused and general interest of sociability. It is impossible to lay down any order of precedence among the three instincts. They have characteristics in common, with variety of degree.

LOVE OF THE SEXES.

2. In the LOVE OF THE SEXES, the first ingredient is the Animal Passion.

This is in a great measure excluded from Art, for moral reasons; although different ages and different peoples have viewed it differently, and ancient poetry could not be adequately criticized without adverting to it. Modern poets, when not ignoring it, keep it at a distance by the arts of suggestion, innuendo, and other devices for refining the grossness of the animal passions.

3. The next ingredient is Physical Attraction.

In man, as in many of the lower animals, each sex has a characteristic physical conformation by which the other sex is drawn and fascinated. The superior charm of women with men, and of men with women, is explained by this difference; and the more completely it is realized, the greater is the beauty of the one in the estimation of the other. Stature, form, structure of skin, are all to a certain degree

peculiar for each sex ; and an interest is generated through the several peculiarities.

The eye is not the only sense affected by the peculiarities of sex. The distinctive quality of voice appeals to the ear. Touch and odour are also media of attraction between the sexes, and between human beings generally.

The artistic embodiment of sex distinctions is complete only in painting and in sculpture. The attempt to represent in poetry the human form and features has the defects peculiar to verbal description. To whatever extent poetry can overcome this disadvantage, it exceeds the power of painting by appealing to a plurality of senses.

4. The third ingredient may be described as Mental Attraction; the principal element being Devotedness, or Reciprocal liking.

The mode of Mental attractiveness that principally operates to heighten the charm of sex, is reciprocal love and devotion. The highest form of this Devotedness is the goodness that imparts material benefits ; next is the expression of friendly interest and benevolent sentiment ; and, lastly, the varied language of personal affection and endearment.

It is perfectly possible, and not unfrequent, for the one sex to be drawn to the other by physical charms alone, and in the absence of reciprocated affection. But the influence of expressed love on one side to draw forth love on the other, is a power in itself, and co-operates mightily with personal attractiveness. As seen in Barry Cornwall's song—

MAN, man loves his steed,
 For its blood or its breed,
 For its odour the rose, for its honey the bee,
 His own haughty beauty,
 From pride or from duty ;
 But *I* love my love, because *he* loves *me*.

5. The influence of Reciprocation of love and attachment pervades all the forms of Tender Feeling.

This is the great force that holds human beings together, without reference to the special instincts. The rendering of mutual services is a basis of affection, when there is no other.

GRATITUDE expresses the response to favours received, especially when there is no equal return in kind. It is the emotion engendered by important services, and is a species of tender affection to which mankind are more or less sus-

ceptible. The interplay of assistance and kindness is the ideal of happiness through every relation of society.

6. Besides reciprocal liking, the love of the Sexes is promoted by every form of physical, intellectual, or moral Excellence.

The various forms of physical and intellectual excellence that make up efficiency for the uses of life, give attractiveness or interest to personality, and augment the charm of the love affection. Hence in depicting ideal characters with a view to imparting interest, these other forms of excellence are superadded.

The narrative of Othello's love-making, as given by himself, shows how extremely wide is the sphere of interest between the sexes.

PARENTAL FEELING.

7. In the PARENTAL RELATION we have an instinctive source of emotion, ranking in strength with Love of the Sexes. The typical embodiment is the regard of the Mother towards her own child.

The infant, besides its personal relation to the mother, is characterized by helplessness and total dependence, of which the most conspicuous mark is its Littleness. Maternal care receives support from the accompanying fondness.

The instinct for protecting the helpless and the little is not confined to the maternal breast. The father shares with the mother the regard for his own offspring. People that are not parents still show the paternal instinct so far as to experience a protective fondness towards creatures that are relatively little, weak, and dependent.

The protectorship thus manifested is diffused throughout all the relationships of mankind; being, so far, a source of benevolent impulses and a check upon our malevolent promptings. To evoke this salutary as well as enjoyable attitude of mind, the picture of weakness, humility, dependence, littleness, has to be drawn. The child-like situation of perfect subjection and total dependence, together with the diminutive form and sensuous attractions, is the inspiring cause of this variety of tender feeling.

Pity for suffering, or for distress generally, may be connected, in the depths of our nature, with the same emotional fountain, but

it has a somewhat different manifestation. It is a mixture of the pain of sympathy and the pleasure of tender emotion in general; and, in many cases, the pain predominates. Although, therefore, it is so far a source of pleasure, it is not the same intense gratification as the love of the little. A wounded elephant, or a suffering giant, would inspire pity; but an infant at the breast, a pet canary, a child's doll, exemplify a far deeper interest. On occasions when the strong are dependent on the kindness of the weak, it is not uncommon to assume the fiction of the opposite relationship; as when the child applies the language of petting to its parent.

The physical and mental charms of infancy heighten, but do not make, the parental fondness. Still more efficient is the growth of a counter affection on the part of the child.

There is a contribution from this source of emotion to the love of the sexes, owing to the circumstance that, in man, as in most of the inferior animals, the male is physically stronger, as well as legally superior. The tenderness of a mother for her child may be regarded as so far a type of human tenderness in general.

8. The reciprocal or upward affection of the child for the parent, has no natural instinct to draw upon; and is, therefore, a case of Gratitude, more or less promoted by the situation.

The inferiority of the reciprocated attachment of children to parents has been often noticed. It seems to be a species of gratitude arising out of the sense of the long continued attentions of the parent. The prodigal, when he said, 'I will arise and go to my father,' was driven by stress of hunger, more than by filial regard: the father overlooked all his folly, and welcomed him with a gush of tenderness. In endeavouring to awaken our tender interest from this source, the poet or artist works at a disadvantage. Gratitude is a natural product under given circumstances, and is strengthened by the sense of justice; but it is not a first-class emotion, like the sexual feeling, or the interest in the little and the protected. At the same time, its opposite—ingratitude—is a source of the acutest pain.

This is one of the difficulties felt in arousing the religious regards. Christianity, recognizing the difficulty, endeavours to employ to the fullest our capacities of realizing Tender Feeling towards a Superior, by clothing the relation of God to man with all the attributes of Fatherhood.

9. The Fraternal feeling, though no less real than the filial, is of the same inferior kind, as compared with the downward regards.

The embodiment of this Feeling, in fact or in fiction, affects us but slightly. In extraordinary situations, both filial and fraternal devotedness may be made touching, but then only by a great expenditure of literary power.

10. Friendship grounded in personal fascination, and strengthened by reciprocal attachment and kind offices, may rank second to the feeling between the sexes.

To make an attractive picture of friendship demands nearly the same arts as the love passion. The intrinsic charms and virtues of the object have to be more powerfully supplemented by reciprocal attachment or devotion, than in the case of the sexual and parental regards.

GREGARIOUSNESS.

11. Concurring with the two special instincts for continuing the species, is the general sociability of mankind, as shown in the disposition to live in company, at least while the combative instinct is dormant.

Its most specific display is the Sympathy of Numbers.

The sexual and parental instincts are strongly individual; the filial, fraternal, and other friendships are also individual. Gregariousness, or the general Sociability of the race, is shown in the thrilling influence of numbers or masses collectively. This element is necessarily conspicuous in all the Patriotic displays of tender feeling.

Gregariousness supposes a certain amount of personal interest in human beings individually as well as collectively. Every individual man, as such, has a fellow-feeling with every other. Variations in liking take their rise from the great differences between individuals. Some points of character awaken combativeness, some contempt or dislike; while other peculiarities develop a special interest, leading to friendship and attachment in all degrees of intensity.

The exemplification of the poetic rendering of Tender

Feeling will depart from the arrangement given under Strength, and will follow the order of the Classes; the reference to the ultimate Constituents supplying the conditions of effect. For clearness' sake, these Constituents may now be resumed as follows:—

(1) Sexual Feeling, as Animal Passion.

(2) Sexual Feeling, as Personal Fascination; together with its presence in the other relations.

(3) The influence of Reciprocal and Mutual Devotedness: viewed as pervading all the species of Tender Emotion, and as the chief foundation of filial, fraternal and other individual attachments.

(4) The Parental Feeling: with its derivatives, love of the little, the helpless and the distressed. Protection generally.

(5) The Feeling of the Gregarious, or General Sociability, conspicuous in the influence of the collective mass on the individual.

The mode of appeal to these ultimate varieties of tender emotion is governed by the characteristic feature of each.

VOCABULARY OF FEELING.

1. Subjects.

Domestic group:—‘Lover,’ ‘wooer,’ ‘suitor,’ ‘sweet-heart,’ ‘pet,’ ‘darling’; ‘husband,’ ‘wife,’ ‘spouse,’ ‘mother,’ ‘father,’ ‘parent,’ ‘child,’ ‘babe,’ ‘infant,’ ‘son,’ ‘daughter,’ ‘boy,’ ‘girl,’ ‘brother,’ ‘sister’; ‘home,’ ‘hearth,’ ‘fireside,’ ‘household gods’; ‘kinsman,’ ‘relation,’ ‘kindred,’ ‘blood-relation,’ ‘forefather,’ ‘ancestor,’ ‘descendant,’ ‘heir’.

Friendship:—‘Friend,’ ‘companion,’ ‘mate,’ ‘comrade,’ ‘associate,’ ‘confidant,’ ‘bed-fellow,’ ‘good genius,’ ‘bosom-friend,’ ‘boon companion’.

Co-patriotism:—‘Neighbour,’ ‘fellow-citizen,’ ‘fellow-countryman,’ ‘compatriot,’ ‘companion-in-arms’.

The Gregarious or numbers collectively:—‘Assemblage,’ ‘multitude,’ ‘gathering,’ ‘host,’ ‘congregation’; ‘company,’ ‘brotherhood,’ ‘society,’ ‘meeting,’ ‘army,’ ‘legion,’ ‘array,’ ‘troop,’ ‘clan,’ ‘tribe,’ ‘congress,’ ‘council,’ ‘crowd,’ ‘encampment,’ ‘flock,’ ‘herd,’ ‘swarm,’ ‘shoal’.

Benevolent interest:—‘Benefactor,’ ‘philanthropist,’ ‘saviour,’ ‘deliverer,’ ‘guardian-angel,’ ‘good Samaritan,’ ‘Howard’.

Religion :—‘God,’ ‘Lord,’ ‘Heavenly Father,’ ‘Redeemer,’ ‘Saviour,’ ‘Mediator,’ ‘Holy Spirit,’ ‘Comforter,’ ‘Paraclete,’ ‘angel,’ ‘heavenly host,’ ‘sons of God,’ ‘ministering spirits,’ ‘celestial visitants’.

Pathos and Sorrow :—‘Sufferer,’ ‘bereaved one,’ ‘afflicted,’ ‘troubled,’ ‘down-trodden,’ ‘widow,’ ‘orphan,’ ‘fatherless,’ ‘martyr,’ ‘prey,’ ‘victim,’ ‘poor,’ ‘needy’.

2. Qualities.

Pervading names for Tender Feeling :—‘Love,’ ‘affection,’ ‘endearment,’ ‘attachment,’ ‘fondness,’ ‘passion (tender),’ ‘warmheartedness,’ ‘devotion,’ ‘goodness,’ ‘kindness,’ ‘benevolence,’ ‘charity,’ ‘humanity,’ ‘sympathy,’ ‘fellow-feeling,’ ‘benignant,’ ‘amity,’ ‘sociability’.

More special to the Sexes :—‘Ardour,’ ‘flame,’ ‘passion,’ ‘devotion,’ ‘adoring,’ ‘burning,’ ‘smitten,’ ‘captivated,’ ‘charmed,’ ‘enraptured,’ ‘kissing,’ ‘caressing,’ ‘embracing,’ ‘courting,’ ‘wooing’. ‘Marriage,’ ‘honey-moon,’ ‘nuptials,’ ‘Hymen,’ ‘the altar,’ ‘wedlock,’ ‘espousals,’ ‘conjugal,’ ‘connubial,’ ‘wedded’. ‘Parental,’ ‘motherly,’ ‘fatherly.’ ‘petting,’ ‘nursing,’ ‘protecting,’ ‘pitying,’ ‘caring for,’ ‘supporting,’ ‘watching,’ ‘nourishing’.

Compassion, Philanthropy :—‘Benevolence,’ ‘beneficence,’ ‘bounty,’ ‘goodness,’ ‘kind offices,’ ‘services,’ ‘assistance,’ ‘benefits,’ ‘generosity,’ ‘sympathy,’ ‘pity,’ ‘charity’; ‘long-suffering,’ ‘grace,’ ‘forgiveness,’ ‘pardon,’ ‘intercession,’ ‘conciliation,’ ‘propitiation’. Reciprocal and upward Tenderness :—‘Thankfulness,’ ‘gratitude,’ ‘response,’ ‘requit,’ ‘acknowledgment,’ ‘looking up to,’ ‘reverence’.

Pains awakening Tenderness :—‘Sorrow,’ ‘sadness,’ ‘woe,’ ‘tears,’ ‘crying,’ ‘grief,’ ‘distress,’ ‘misery,’ ‘trial,’ ‘trouble,’ ‘suffering,’ ‘affliction,’ ‘bereavement,’ ‘desolation,’ ‘wretchedness,’ ‘tribulation,’ ‘broken heart,’ ‘adversity,’ ‘calamity,’ ‘disaster,’ ‘bitterness,’ ‘sinking,’ ‘inconsolable,’ ‘dejected,’ ‘doomed,’ ‘devoted,’ ‘undone,’ ‘despair,’ ‘tragic,’ ‘accursed,’ ‘ache,’ ‘pang,’ ‘agony,’ ‘anguish,’ ‘torment,’ ‘torture,’ ‘death,’ ‘the grave,’ ‘the tomb,’ ‘the departed’.

Pleasures allied to Tenderness :—‘Joy,’ ‘delight,’ ‘gladness,’ ‘happiness,’ ‘bliss,’ ‘youth,’ ‘charm,’ ‘glee’; ‘genial,’ ‘sweet,’ ‘delicious,’ ‘heart-felt,’ ‘cordial,’ ‘rejoicing,’ ‘cheering’; ‘sunshine,’ ‘comfort,’ ‘calmness,’ ‘serenity,’ ‘trans-

port,' 'fascination,' 'ravishment,' 'ecstasy,' 'paradise,' 'Elysium,' 'seventh heaven'.

Names for Beauty employed to awaken Tenderness :— 'Beautiful,' 'graceful,' 'elegant,' 'comely,' 'lovely'; 'adornment,' 'witchery'; 'fair,' 'handsome,' 'delicate,' 'refined,' 'well-favoured,' 'seemly,' 'blooming,' 'bright,' 'brilliant,' 'resplendent,' 'well-formed,' 'becoming,' 'tasteful,' 'classical,' 'chaste,' 'courtly'.

Names for the Virtues that inspire Tender Feeling, coupled with more or less of admiration :— 'Fairness,' 'justice,' 'equity,' 'reciprocity' (in good offices), 'fair play,' 'even-handed,' 'generosity,' 'rewarding desert,' 'approbation,' 'esteem,' 'praise,' 'regard,' 'respect,' 'honesty,' 'uprightness,' 'probity,' 'fidelity,' 'constancy,' 'trustworthiness,' 'punctuality,' 'scrupulosity,' 'generosity,' 'liberality,' 'nobleness,' 'purity,' 'magnanimity,' 'incorruptibility,' 'innocence'; 'harmless,' 'blameless,' 'faultless,' 'dove-like,' 'angelic'.

Names for the Religious aspects of Tenderness :— 'Piety,' 'faith,' 'grace,' 'godliness,' 'reverence,' 'sacredness,' 'devoutness,' 'sanctity,' 'holiness,' 'humility,' 'purity,' 'innocence,' 'sinlessness,' 'heavenly,' 'holy beauty,' 'divine peace,' 'saint,' 'child of God,' 'redeemed,' 'unearthly,' 'heavenly-minded,' 'spiritually-minded,' 'consecration,' 'unction,' 'salvation,' 'redemption,' 'prayer,' 'supplication,' 'adoration,' 'devotion,' 'worship,' 'benediction'.

Pathos of Time :— 'Old,' 'past,' 'foretime,' 'aftertime,' 'ages past and future,' 'generations gone-by—to come,' 'antiquated,' 'forgotten,' 'eternal,' 'enduring,' 'for ever'; 'Ancient of days'.

Names for the Little :— Diminutives of Grammar, 'tiny,' 'lambkin,' 'atom,' 'mite,' 'pigmy'.

3. Antipathetic Vocabulary.

Diametrical opposites of Tenderness :— 'Hatred,' 'malevolence,' 'revenge,' 'aversion'. Opposites from Strength :— Vocabulary of strength and energy without malevolence. Coarse and slang terms; the ludicrous. Forms of misery too intense to be redeemed. Exultation of triumph and victory. The stately Classical vocabulary : magniloquence generally. Language studiously and artificially compacted.

4. Names for Associated circumstances.

Under Figures of Contiguity, was shown the use of

adjuncts and connections in enlarging the means of expressing emotion. The operation is still wider. The Associated language of Tenderness, in general, and of the love of the sexes, in particular, embraces the harmonies of nature—flowers, animals, streams, mountains, scenic effects of every kind. These emotional adjuncts have been gradually increasing and accumulating, and have been raised or heightened by their continued employment in the service, till they have acquired an independent power, and repay their origin with interest.

Even the heavenly bodies are not exempted ; the Moon being in more especial request. There is apt to be a forced employment of these cold and distant bodies ; yet by iteration the wished-for result is gained. The Seasons alone yield a copious fund of allusion, especially after having been exhaustively worked by Thomson.

CONDITIONS OF FEELING.

1. The Aids to Emotional Qualities already given being supposed, the requisites special to Tender Feeling are little else than the general conditions applied to the case.

As with Strength, so here : no mere profusion of the phraseology and imagery of Tender feeling will succeed without representative force, concreteness, cumulation, harmony, ideality, originality or variety, and refining arts.

The following aids deserve special attention as bearing on the quality of Feeling. Their exemplification will be given afterwards.

(1) Adequate representation of the subject of the emotion, by duly selecting the essential points, and omitting all irrelevant and disturbing particulars.

(2) Additional heightening circumstances, as, for example, the mental virtues of a beautiful person. To increase the impression of female beauty, we should not introduce virtues of the more masculine type, even though these may, in themselves, be fitted to secure admiration.

(3) Harmonious circumstances and surroundings. These will be most abundantly illustrated in connexion with the Erotic form of the tender emotions.

(4) Subjective delineation, by the various modes already

recounted (p. 11). The importance of this condition will be best seen under Religion; more stress being there laid upon it, from the difficulties attending on the other conditions, especially the first.

2. The faults most liable to occur in connexion with Feeling are a further illustration of its requirements.

(1) *Inspidity*. This is common to all qualities, and may be owing to general inadequacy of the language used; but, most comunonly, it comes from want of sufficient originality.

(2) *Discords*. The purity of the instrument, or, in other words, the absence of all inharmonious accompaniments, must be especially kept in view.

Discords will arise not only from the introduction of language inconsistent with Feeling, but also from a failure to maintain the consistency of the particular feeling in question.

(3) *Extravagance and Overstraining*: that is to say, greater profusion than the feeling is able to sustain. There is frequently waste of power upon situations of an exceptional kind, as in the tragedy of a first love, which, to be treated at all, demands the highest power of genius in order to redeem its hyperbolical character.

(4) *Maudlin*. This is a name for the most characteristic abuse of Tender feeling. It is the employment of it in excess, and out of relation to the object. The Ass of Sterne is still the best-known example of gross disproportion between the language of feeling and its occasion.

The assuaging outburst of grief under pain, is the extreme form of an organic process whose milder modes of stimulation are associated with the tender feeling on its genial side. If possible, nothing should be done to induce the spasmodic violence of the lachrymal flow, which is a mode of weakness and exhaustion of the system. The modes of refinement of the grosser passions are eminently applicable to the moderating of the tender emotions, if only for the sake of its physical excesses.

As with the lachrymal flow, so with the embrace; the occasion should be adequate, and the actuality rare. It takes a considerable development of interest to make these outward tokens acceptable in artistic delineation.

(5) *Confounding of Pathos and Strength*. The cases where these come together without mutual injury have been adverted to already, and will appear again. There may be rapid alternation of the two without discord.

(6) Excess of the Horrible. Pain, as one of the exciting causes of tender feeling, in order to be effective must be kept from passing into pure horror and repugnance. This is the problem that arises under the concluding species of Tenderness—Sorrow or Pathos in the narrow sense.

FEELING EXEMPLIFIED.

The Subjects or Classes of Tender Feeling have been enumerated, and likewise the analyzed Constituents of Tenderness, which are repeated in more than one class. In the detailed exemplification, it will be enough to follow the order of the classes, regard being had to the ultimate constituents as the surest guide to the attainment of the desired effects.

EROTIC LITERATURE.

The general conditions of Tender Feeling are applicable to the poetry of Love, with some variations in the importance attached to each.

The more special conditions of Erotic feeling include (1) the interest of Plot, and (2) the various means of guarding against Extravagance and the Maudlin.

Harmony, Originality, Ideality, are all employed to heighten, purify and refine the love emotion. It is nevertheless liable, by its hyperbolic nature, to repel the sympathies of those that are not under its influence. This difficulty is overcome by the richness of the composition, by a proper degree of restraint, by bringing the passions through the ordeal of sufferings and trials, and by the noble behaviour of the lovers themselves.

As against *maudlin* especially, all these arts are available. So, also, is the device of alternating the interest and remitting the strain by other passions, especially some form of malevolence. Shakespeare understood the value of ridicule and humour in redeeming or palliating the excesses of the amorous flame.

The means available for the poetic expression of the sentiment of love may be summed up as follows:—

(1) As in all other cases, we must put in the foreground the description of the object. This includes, first, personal charms depicted by proper selection of essential and sugges-

tive particulars ; and, next, reciprocation, when it exists, and all the circumstances of mental and moral excellence that unite in heightening the attractions of sex.

(2) Harmonious surroundings are very largely adopted in love poetry. The beauties and charms of the outer world—all that department of nature interest that is akin to affection,—birds, flowers, streams, trees, the scenery of repose and quiescence, and even the heavenly bodies—are made to reflect the feelings of the entranced lover.

(3) The description or utterance of the lover's own feelings constitutes a great part of the poetry of love. The emotion may be expressed not only in direct forms but also by the vast variety of effects it produces on the thoughts, feelings and actions of the lover. Strong expression, being natural to the emotion, is not merely tolerated but expected in its utterance ; and this may be increased by comparisons drawn from everything that is intense and hyperbolical. Even the absence of a reciprocated affection can be made to attest the vehemence of the one-sided devotion.

The passionate intensity of love, following the laws of intense emotion, has many consequences. It takes away self-control, and urges to hazardous deeds ; emerging sometimes in horrible crimes, sometimes in heroic devotion, often in tragic conclusions. The poetic representation of its workings carves interest out of the consequences as well as out of the mere intensity of the feeling.

To rise to the occasion, the poet must strike out imagery both intense and original, and harmonize it with the genuine amatory sentiment. These demands are rarely complied with in the highest degree. As the passion is irrational and often ruinous, its exaggerations are justified only by the utmost poetic charms.

(4) The interest of Plot.

No other variety of tender emotion is so well suited to give the fascination of Plot : hence one reason for the adoption of Sexual Love as the main theme in the interest of Prose Fiction. The parental feeling may be as strong by nature, but it does not readily fall into a narrative plot, like a courtship.

The main points of interest and importance in Erotic Literature may now be illustrated by a review of some of its leading instances.

To begin with the Ancients.

In ancient literature, the tender sentiment between the sexes had not yet reached the highest pitch. The passion,

however, has never been wanting in the human race: it appears in the earliest poetry, and, so far as recognized, receives poetic treatment. But its literary interest throughout the ancient world ranked at a much lower figure than the interest of war. Although the extraordinary charms of Helen are set down as the motive of the great Trojan war, she seldom appears in person; and there are no love scenes detailed, the art of the poet being expended on the warlike incidents of the siege.

Nevertheless, a beginning is made in the expression of feminine attractions. Both the strong and the weak points of erotic description are shown in the earliest poetry of Greece.

The fascination of Helen turned entirely on her personal beauty, and not on her conduct; for this was objectionable, with only the redeeming qualities of kindness and self-reproach. Her person is not described; but the imagination of the sculptor and of the painter, in after-times, helped the Greeks to conceive a bodily representation suited to her supposed charms. The Homeric art consists in setting forth the wonderful impression that she made wherever she showed herself. The most notable is the testimony of the elders of Troy (*Iliad*, Book III.), who, for a moment, excused the quarrel and the war on her account, as they gazed on her person while she passed by.

This mode of delineating beauty by the impression made on beholders is not equal in effect to a fairly adequate description of the beautiful personality itself. By enormous exaggeration and iteration, it excites at last in our minds a vague estimate of something in the highest degree wonderful, but can never take the same hold of our imagination as an actual picture. The expressions used by Homer are intended to set in motion the erotic fancy of mankind, as when he tells us that she 'had charms to soothe the soul and drown the memory of the saddest things': that she had 'beauty such as never woman wore'.

Postponing the pathetic domestic scene of the parting of Hector and Andromache, we have to refer for the best examples of Homer's treatment of the love affection to the *Odyssey*. This poem being occupied with adventures and not with warlike operations, except on a very small scale, finds room for the romance of the affections. Most notable of all the incidents of this kind is the episode of Nausicaa,

in the Sixth Book. Ulysses, being cast ashore in the country of the Phæacians, is destitute of food and raiment. He encounters the royal princess with her maidens, who are there by divine direction to meet him. His promptitude and power of speech are called into play, as he addresses the princess in terms of the most tasteful and consummate flattery; giving to all time a model of this prime art of love-making:—

“I supplicate thee, O queen, whether thou art a goddess or a mortal! If indeed thou art a goddess of them that keep the wide heaven; to Artemis, then, the daughter of great Zeus, I mainly liken thee, for beauty and stature and shapeliness. But if thou art one of the daughters of men who dwell on earth, thrice blessed are thy father and thy lady mother, and thrice blessed thy brethren. Surely their souls ever glow with gladness for thy sake, each time they see thee entering the dance, so fair a flower of maidens. But he is of heart the most blessed beyond all other who shall prevail with gifts of wooing, and lead thee to his home. Never have mine eyes beheld such an one among mortals, neither man nor woman; great awe comes upon me as I look on thee.”

Nausicaa responds, on her part, with equal art and self-restraint; she gives the hero every encouragement to sue for her hand; yet is reconciled to her fate in not being successful. The approaches to love by mutual compliment could hardly be better conceived or expressed.

The previous adventure of Ulysses in the island of Calypso, who also was love-smitten, and had the power to detain him, until divine interference ordered his release, is redeemed by the fine generosity of the amorous goddess in equipping him for his departure; while he, on his side, maintains a passive resistance to all her charms, in his constancy towards Penelope.

The hero's next love-making is with Circe, the enchantress, whom he first subdues, and then consents to be her lover, for a whole year. The poet's genius does not adorn this connexion, or provide an additional example of erotic treatment.

While Homer supplied a few indications of erotic art, the great Tragedians almost entirely passed it over. Female characters they had—notably Antigone; but these did not appear in the love relationships of the sexes so

much as in the dreadful passions of strife and hatred. The beginning of the erotic development of Greek poetry is seen in the Lyric field; and the first great example is the renowned Sappho. Further on, in the Idyllists, and in the Anthology, the delicate refinements of amatory expression are cultivated to the utmost. Thus Greek poetry, as a whole, supplied a copious fund of erotic diction, which was extended by the Roman poets, and handed down to modern times.

The Lyric poets are wanting in story or plot, and trust to energy of expression, elevation of figure and melodious verse. In them, intensity is the characteristic: they show love in its aspect of passionate fury, and they must be judged by the principles applicable to such compositions.

The style and genius of Sappho have to be gathered from her scanty remains, and from her influence on later poets. The hymn to Venus acquires intensity by the form of supplication, and by the elevation of the language. The epithets applied to Venus, in their first freshness, are grand, and yet not out of keeping with tender passion.

Venus, bright goddess of the skies,
To whom unnumber'd temples rise,
Jove's daughter fair, whose wily arts
Delude fond lovers of their hearts;
O! listen gracious to my prayer,
And free my mind from anxious care.

The iteration of the last stanza serves to enforce the intensity of feeling.

Once more, O Venus! hear my prayer,
And ease my mind of anxious care;
Again vouchsafe to be my guest,
And calm this tempest in my breast!

The only other complete Ode of Sappho known to us is one preserved by Longinus as an example of the very general quality of apt selection and combination of circumstances. It is an accumulation of the miseries of disappointed passion, and is celebrated for its accuracy of delineation.

Our interest in love scenes, as already observed, extends to the pains of thwarted love. One merit of such descriptions is, that they be truthful; for although we may accept the ideal in bliss, we do not desire misery to be exaggerated. In Romance, we are usually requited by a happy conclusion.

The thoroughly sustained intensity as well as truthful-

ness of Sappho's description satisfies us that she is in earnest, which is itself a great charm.

Blest as the immortal gods is he,
The youth who fondly sits by thee,
And hears, and sees thee all the while
Softly speak and sweetly smile.

'Twas this depriv'd my soul of rest,
And rais'd such tumults in my breast ;
For while I gaz'd, in transport tost,
My breath was gone, my voice was lost.

My bosom glow'd ; the subtile flame
Ran quick through all my vital frame ;
O'er my dim eyes a darkness hung ;
My ears with hollow murmurs rung.

In dewy damps my limbs were chill'd ;
My blood with gentle horrors thrill'd ;
My feeble pulse forgot to play,
I fainted, sunk, and died away.

Sappho's contemporary, Anacreon, was a great erotic genius in a different style. The characteristics of his style are usually given as simplicity, grace, melody, with an originality that made a fresh departure in literature.

The poetized delineation of personal beauty was greatly developed by Anacreon. See the companion pictures in the two odes—one describing his mistress, the other addressed to Bathyllus.

Again, the joys of love, usually coupled with wine, are portrayed with luxurious arts of language ; but, in this portraiture, the lower aspects of the subject are chiefly prominent.

He is also a master of the fancied adventures of the love deity Venus and her child Cupid, so largely employed in depicting the incursions of love.

He maintains a perpetual protest against the burden of the Epic poets—War.

The Tragedians, as already noticed, systematically excluded the Love Passion ; yet Sophocles, in one short passage in the *Antigone*, showed his capability of working up a delineation of its power. We need to pass on to the Idyllists of the third century B.C. to obtain the further development of erotic poetry. Partly in Theocritus, the founder of the Bucolic idylls, and still more in Bion, have we the expression of the sexual passion in its full strength. Theocritus supplies the picture of a Syracusan lady deserted